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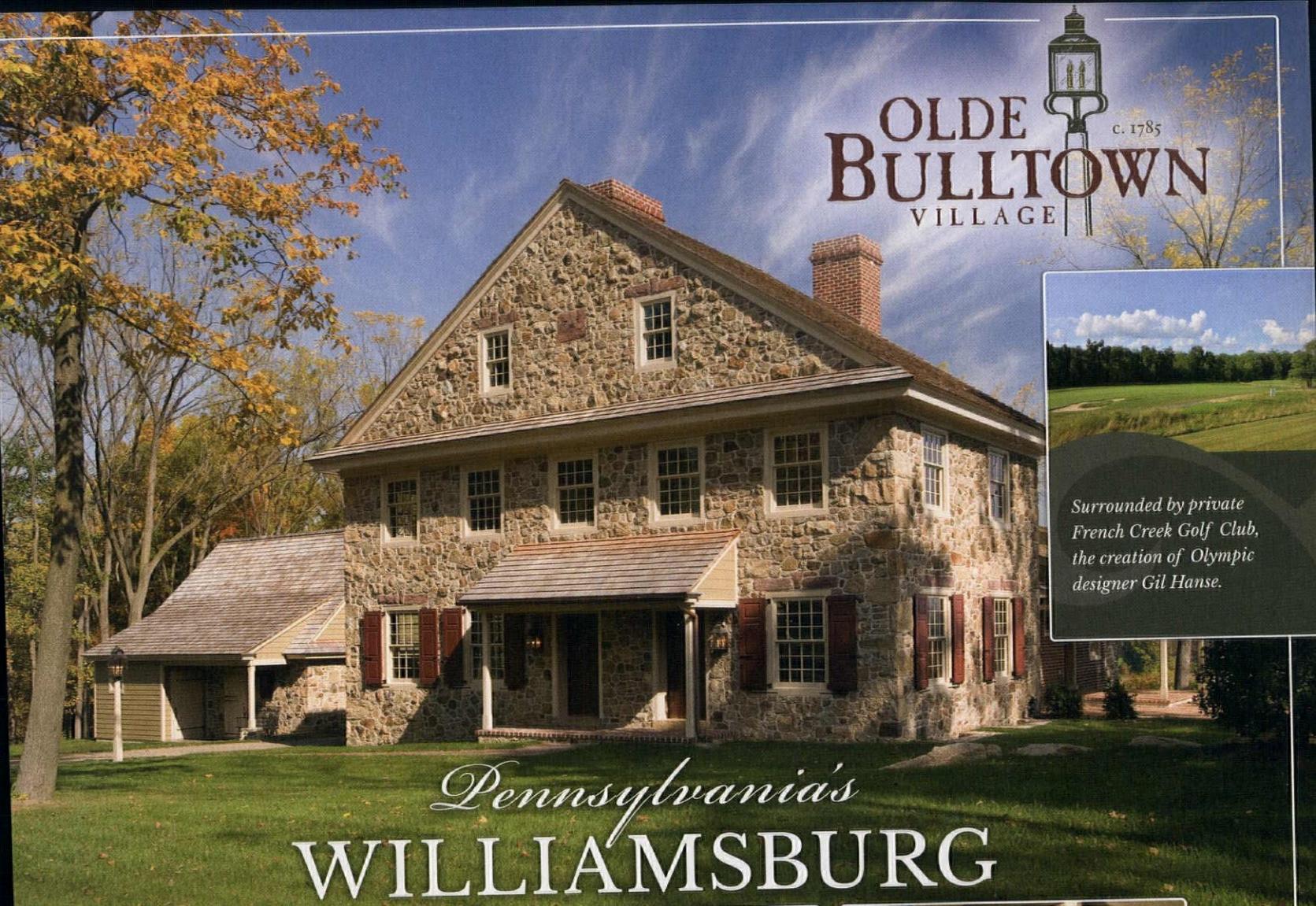
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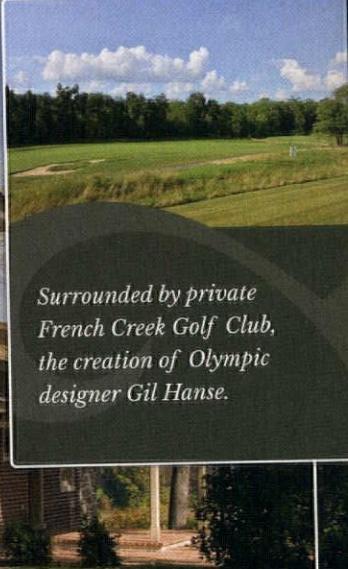
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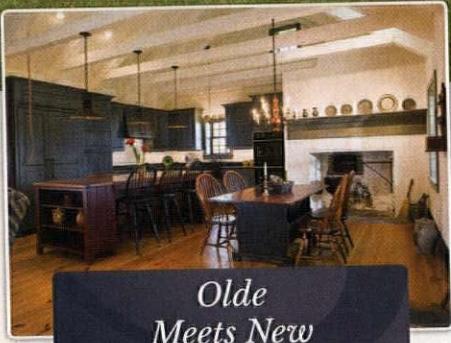


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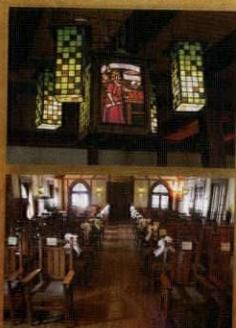
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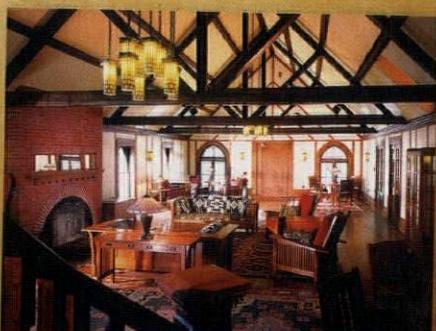
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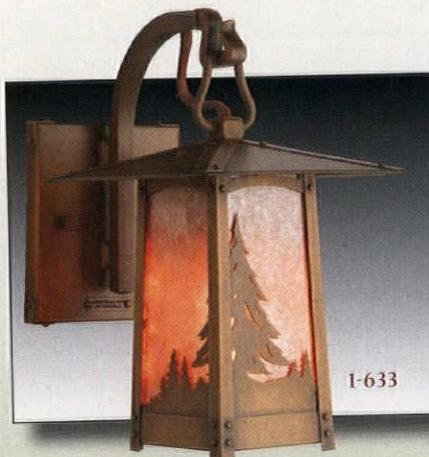
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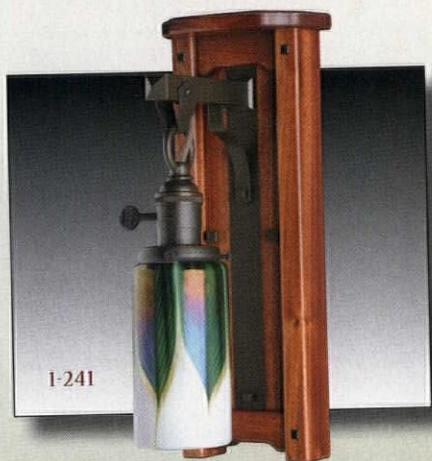
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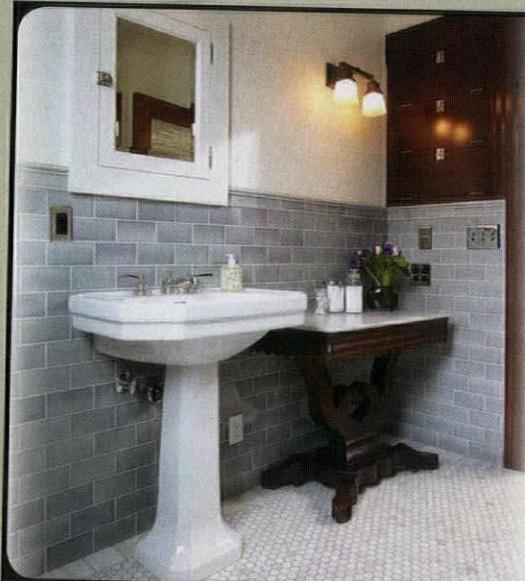
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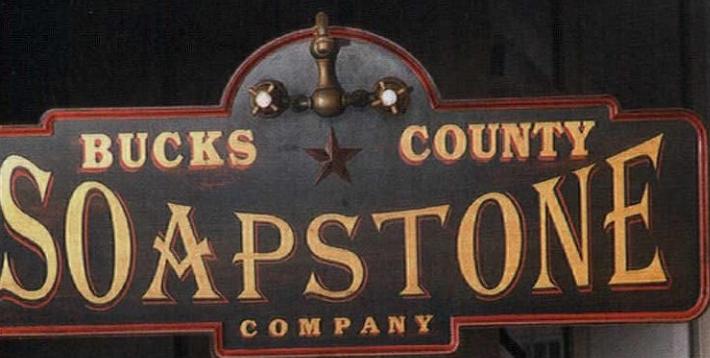
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OLD HOUSE JOURNAL

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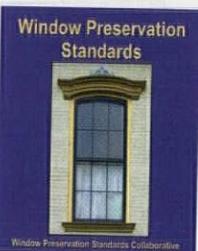


ORIGINAL BATHS—LIKE THIS 1930 BEAUTY—ROCK. READ MORE ABOUT THESE UNIQUE TILES AT OLDHOUSEONLINE.COM/FLINT-FAIENCE.

## THIS MONTH

### WINDOW WISDOM

Keeping original windows in good working order (and making them more energy efficient) just got a little easier with the publication of a fabulous new resource, *Window Preservation Standards*, written by five preservation experts. [windowstandards.org](http://windowstandards.org)



### ART FANTASTIC

Vintage wallpapers so beautiful they're framed as individual *objets d'art*: That's the idea behind Bolling & Co., a new venture from regular OHJ contributor Bo Sullivan that highlights rare early 20th-century papers, including hand-gilded and -tooled examples from Buffalo's M.H. Birge & Sons. Peruse them and you'll be hooked. [bollingco.com](http://bollingco.com).

# I recently had an enlightening experience

We old house folks tend to see things differently from the mainstream, but bathrooms can still trip us up. It's easy to fall victim to the best new gadget or design trend. To guarantee that your bath will always remain in style, match projects to your architecture instead. It works every time! In this issue, we offer up many inspirations for getting bathrooms right, whether you're aiming for over-the-top Edwardian (see "Cues from an Irish Pub Bathroom," page 70) or a simple and versatile cottage-style bath (see "Cottage Baths," page 22).

Another place old houses often go wrong is the front door. In the name of security, or due to a lack of understanding about old locks (and how to repair them), original entry sets are often lost through the years. The right entry set can work wonders in upping the ante on your door's appeal. If you need to repair or replace yours, our story "Make an Entrance" will be an invaluable resource (see page 44).

What's the most gratifying project you've ever pulled off over a weekend? Mine centered around the kitchen in my first old house, a Foursquare that had lost much of its personality during a 1970s renovation. Long before my days at OHJ, my husband and I replaced the run-of-the-mill 1970s cabinet knobs and added a black and white checkerboard linoleum floor, changes that made me feel like I'd helped the house more fully express itself. Those projects were the inspiration for this issue's Quick Makeovers (page 58).

If you haven't visited OHJ's social media sites lately, you should. Our Facebook, Twitter, and Pinterest pages are bursting with new content, contests, and conversations. It's the main reason I'm spending more time online these days. Did you know, for example, that our Window Shopping winner (page 40) is selected by readers each issue? Don't miss your chance to make your voice heard, and to find a wealth of new ideas for creating the old house of your dreams.

on Facebook when a friend shared a photo of a 1950s bathroom outfitted in emerald and peach tiles with the instruction: Describe in one word. Responses like "ugly," "jack-hammer," and "update!" littered the page. Meanwhile, as I gazed at the picture of that admittedly neglected room in need of the right accessories and a complementary paint scheme, words like "potential," "unmuddled," and "original!" danced in my head.



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Finally get one step ahead of my house project list instead of three steps behind.

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Create a three-season Arts & Crafts room where our porch is now.

Find the perfect door knocker for my best friend's newly purchased 1840s farmhouse.

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WHAT'S YOUR  
OLD HOUSE  
NEW YEAR'S  
RESOLUTION?

Rip out crumbling wood-look "rugs" and lay real wood floors upstairs.

Better energy efficiency, starting with a heating system upgrade from the 1950s monstrosity that now takes up much of the basement.

Restore my original 1924 windows and replace the aluminum storms.

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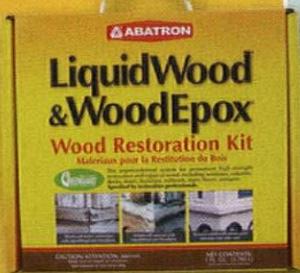
Before



After



Epoxy penetrant  
and epoxy structural  
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## Concrete Repair

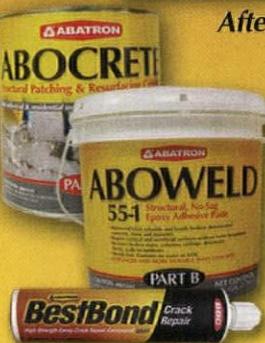
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# Inspire



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## HOME AT LAST

A lakeside cottage goes from summer camp to year-round residence.  
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THIS VERMONT LAKE HOUSE IS NOW SNUG YEAR-ROUND.

# HOME at LAST

Story by REGINA COLE • Photos by CAROLYN BATES



A FIELDSTONE FIREPLACE ANCHORS THE LIVING ROOM, WHICH IS SEPARATED FROM THE DINING ROOM BY A STAIRCASE.



## DISTINCTIVE METAL ROOFS

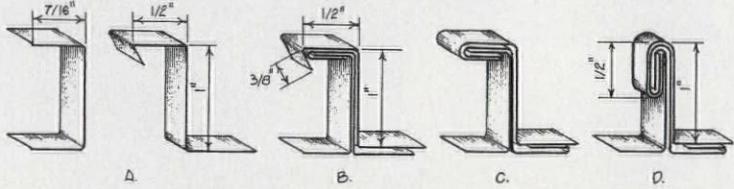
**N**estled between the Adirondacks and the Green Mountains, this Vermont lake house is livable year-round—a reversal of its history. Built as a summer cottage in 1922, the house remained in the same family for most of the 20th century. But it was virtually abandoned for 35 years, owing to a family feud. Not until it was sold to Anne and Donald Stewart in the 1990s did the house come back to life.

"We're the first to call it a year-round residence," Anne says. "We upgraded things so the house would feel like a home instead of a camp; for example, we built custom doors for the closets, replacing curtains hung on tension rods."

The location is gorgeous—and historic. The house is on North Hero Island in Lake Champlain. It and South Hero Island were named after Revolutionary War heroes Ethan and Ira Allen: "Ethan

Standing-seam roofs are popular in northern New England because they shed snow and withstand wind. This system of metal sheets (called pans), crimped together in seams that stand an inch or more above the surface, is relatively easy to install on houses with shed or gable roofs. Old standing-seam roofs are probably terne metal, or galvanized iron or steel. Today's best choices: (1) Modern terne, a copper-bearing steel coated on both sides with a tin-zinc alloy, which must be kept painted. (2) Terne-coated stainless—stainless steel coated on both sides with terne. (Although TCS doesn't need to be painted to avoid corrosion, it's bright silver, so most residential roofs are painted.) (3) Copper and lead-coated copper, which are expensive, but last indefinitely and do not need paint.

**BELOW: STEPS TO CREATE A STANDING SEAM FOR A METAL ROOF**



LEFT: THE 1922 SUMMER COTTAGE WAS DESIGNED TO PROVIDE A LAKE VIEW FROM EVERY ROOM. THE FACING GABLE WITH PORCH AT FAR LEFT IS THE ORIGINAL HOUSE; AT FAR RIGHT IS THE 1990S ADDITION. BELOW: ELEMENTS ORIGINAL TO THE HOUSE INCLUDE HORIZONTAL BOARDS THAT MAKE UP THE BEDROOM WALLS.



# COUNTRY KITCHENS

A GOOD-SIZE ROOM THAT WARMS THE HOUSE, TO COOK IN AND EAT IN

## CHECKERBOARD FLOORS

It's a classic that goes back to antiquity. Contrasting marble squares are luxurious in a Roman villa or a Victorian entry hall. In the 20th century, checkerboard floors were common in kitchens; the pattern distracts the eye from dirt. Laid diagonally, a checkerboard makes a room feel bigger.

This kitchen floor is Tap-N-Lock laminate flooring from Wilsonart, a floating floor system laid over a substrate. Linoleum square tiles are another way to get the look. (For more on how to install a checkerboard linoleum floor, see page 59.) Perhaps most familiar is a painted checkerboard, sealed with clear varnish or urethane.

1

### BEADED BOARD

Nothing is more cottagey than painted beadboard ceilings. Beadboard was commonly used as wainscoting, too, in kitchens, bathrooms, train cars, and stables.



### More Online

See a gallery of checkerboard floors at [oldhouseonline.com](http://oldhouseonline.com).

3

**THE OLD STOVE**

Country kitchens so often retain a big old cast-iron stove, or a tall enameled stove from the 1930s or '40s. This fully functional wood-burning cookstove is a 1920s-era reproduction from Elmira Stove Works.

2

**KITCHEN TABLE**

The traditional country kitchen was eat-in, with the family table at center, doubling as a work surface. Islands came later.



NOW USED AS A STUDY, THIS UPSTAIRS ROOM SERVED AS A FOURTH BEDROOM BEFORE THE 1990s ADDITION WAS BUILT. FRAMED ETCHINGS ARE BY A FAVORITE EQUESTRIAN ARTIST, R.H. PALENSKE. OPPOSITE: OVER THE SINK, A SHELF HOLDS A COLLECTION OF MILK BOTTLES AND PRESERVING JARS.





came to the island with a cart to get hay," Anne explains, "but he fell off on the way home, and died a few days later. The governor honored him and his brother by naming the islands for the heroic roles they'd played in the war."

North Hero Island is connected to the mainland by bridges built in the early 20th century. The house is a vernacular New England farmhouse influenced by the Colonial Revival. An addition dating to the 1990s follows the structure's original linear orientation, extending sideways. "The house is long and rambling," Anne says. "It was designed that way so that each room would have a lake view."

The living room flows into the dining room, where a swinging door leads into the kitchen, then on to a butler's pantry. The 1990s mudroom and family room are next in the parade of rooms. Three bedrooms and a study upstairs are strung along, one room deep.

The Stewarts made significant improvements. They added some new flooring, a new heating system, and new electrical service. The chimney has been relined, and the appliances are new. They also switched to a standing-seam metal roof. "It's sturdy as all get-out," Anne says about the traditional New England roof type.

Upgrades to the interior were cued by existing elements in the old house. Anchored by an original fireplace of local fieldstone, the living room now has wainscoting based on that in the dining room.

New bookcases in the living room pick up on moldings used with the original beadboard ceilings (in the living room, dining room, and kitchen). Brightly printed fabrics and rugs were chosen for easy maintenance and to hide stains. "We didn't want to fuss," Anne says. A painted floor and walls done in a gentle cream color attest to her simple decorating approach.

The couple at first used linoleum in a traditional black and white checkerboard pattern on the kitchen floor, but the subfloor was uneven, and the material cracked. They've replaced it with a floating laminate floor over engineered hardwood. They painted white kitchen cabinets with a softer bisque color familiar from the past. Existing butcher block countertops were stained and burned, so they got a good sanding and then wood stain and three clear topcoats. Besides the modern range, the room has a reproduction 1920s wood-burning cookstove from Elmira Stove Works, adding to the farmhouse air.

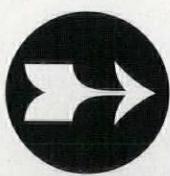
Old-fashioned, too, is the personal collection of kitchen wares displayed on a shelf over the sink. It started with Anne's Italian grandmother's ice-cream maker and kitchen scale, along with milk bottles collected since Anne was a child in Wisconsin.

"The milk bottles are from home, from France, from all over, and they have family connections," Anne says. "The best collections start when you're young." And end up in a true family home.



## COTTAGE BATHS

STYLE NOTES FOR A ROOM THAT'S COMFORTABLE WHEN IT'S TRADITIONAL

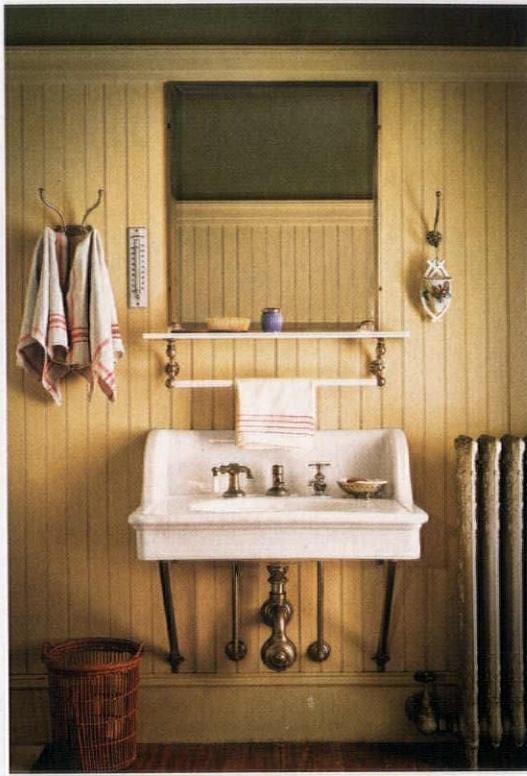


The powder room in the Stewarts' Vermont cottage (above) is pleasantly old-fashioned. Its wall-hung sink is original, as is the bead-board wainscot that protects lower walls. Evoking farmhouses and cottages across the country, this simple room is familiar. Despite all the hype for spa-size bathrooms filled with gizmos, such a bathroom is still the standard—especially in older houses. Besides being relatively inexpensive to create and easier to clean, smaller bathrooms can be very charming. Add a wainscot (high or low), a wooden medicine cabinet, antique or reproduction fixtures, traditional wallpaper, or a row of brass hooks. Unless you have an Art Deco cottage, plumbing fixtures should be white. **By Patricia Poore**



#### VICTORIAN CHARM

A clawfoot tub with a shower faucet sets the tone for a country bathroom in an early Connecticut house; the look is sweetened with small-pattern wallpaper. Turn-of-the-century style is a good approach, as that's when plumbing went inside.



#### PAINTED WAINSCOT

As evidenced at Maine's Skolfield-Whittier House, the basics remain the same: beadboard, porcelain sink, and mirror. The house dates to the 1850s; the English-style bathroom with separate chambers for toilet and bathing to the late 1880s.



#### STYLISH REMAKE

This Victorian Revival bathroom is well-furnished with art glass, large moldings, and wicker. Blue-painted Lincresta is hung over the traditional wainscot.



#### PAINTED DECORATION

Even the simplest cottage bathroom can be hand-decorated with a stencil pattern or freehand motif for a timeless look.



#### SEASIDE SIMPLICITY

Pastel walls and white wainscot are a classic combination in this upstairs bathroom for a new old house, where a wainscoted skirt encloses the tub.



#### RURAL PRAGMATISM

In an 1890s house, the pantry was converted into a bathroom in 1935. A surviving cupboard was copied to bookend the chimney, providing storage space.



#### SWEDISH COTTAGE

A tiny bathroom for a Swedish-influenced cottage in Maine features board walls, scallop-cut edges, colorful folk painting, and a carved window cornice.

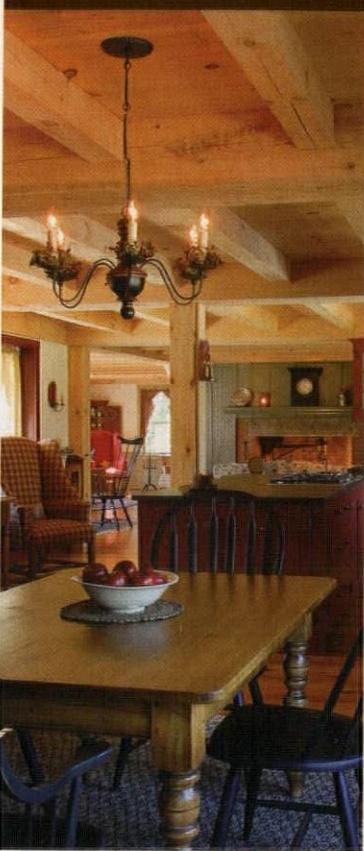


#### NOSTALGIC NOTES

An antique washbowl and pitcher add a historical or country air to a cottage bathroom, as would an old sink or a vintage light fixture.

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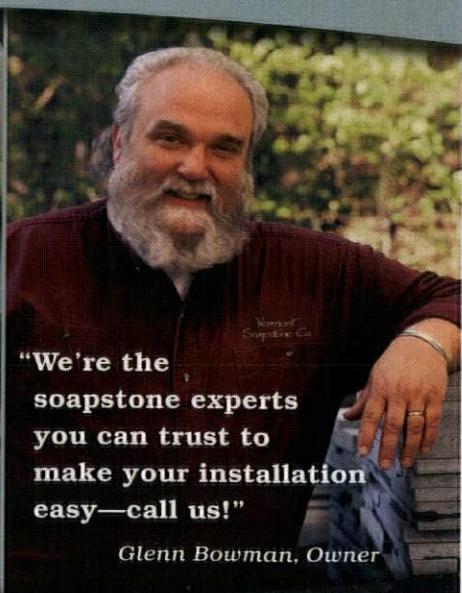
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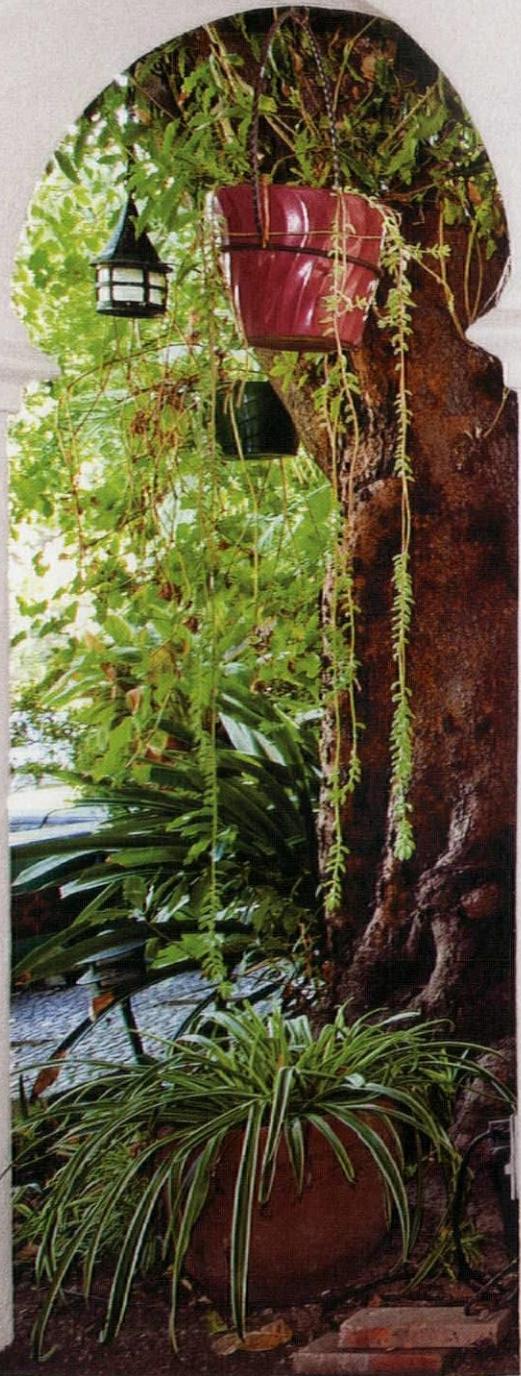
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# SPANISH JEWEL

FOLK ART AND MID-CENTURY  
FURNITURE IN A 1934 HACIENDA

STORY BY PATRICIA POORE  
PHOTOS BY CHRIS CONSIDINE



A PORTE-COCHERE PROVIDES COVERED ENTRY THROUGH AN ARCADE TO THE PORCH. LARGE SALTILLO TILES ARE ORIGINAL; THE MEXICAN TILES ON RISERS WERE ADDED MORE RECENTLY. LIGHTING FIXTURES AND THE SMALL LEADED-GLASS WINDOW ARE ORIGINAL.





1

### TILE FOUNTAIN

The homeowner, an artist with a passion for tile, designed the traditional Spanish fountain in memory of her younger brother, who was a surfer. Tiles are both antique and new ([missiontilewest.com](http://missiontilewest.com)).

A WIDE WALKWAY LEADS TO THE FRONT DOOR. THE PATH AND FOUNTAIN ARE RECENT ADDITIONS; THIS AREA WAS LONG OBSCURED BY PLANT OVERGROWTH.

3

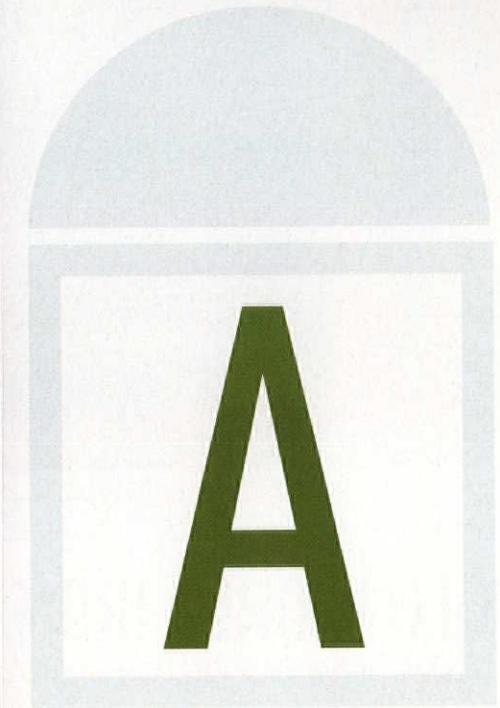
### CLAY TILE ROOF

Another name for these Mission and Spanish bungalows is Red Tile Style. Little porthole windows are a fun detail in the "tower," bringing light into the high entry room.

2

### FLAGSTONES

These big aggregate-stone pavers were found buried elsewhere on the property. They were reset to create a walkway and an easy step-up.



Architecture—and, more specifically, rescuing houses—has been a lifelong interest for Patricia Wood Rosengren. Her father, an architect, designed the house she grew up in, and brought her to the job site to explain proportion and the quality of workmanship. “I was privileged to buy that house when my parents passed away,” Pat says. She renovated it in keeping with its mid-century style. But that wasn’t her only previous project: Pat also has restored two Dutch Colonials and three English Tudors (mostly on the East Coast, though she is a third-generation Californian who’s come home).

Always drawn to the state’s Spanish-style design, she bought this property in San Marino. “I primarily restore houses,” she says. “I think remodeling is somehow disrespectful to the architect.” With white stucco walls, long hallways, and views through arches, the house was perfect for displaying her collections of folk art, Catalina Island and California pottery, and tile.

Although her career was in public relations—she eventually launched her own ad agency, which is now run by her daughter-in-law—Pat is a writer and artist. With an eye for interior and



## OLD WORLD IRON

STOCK OR CUSTOM, THESE ITEMS CAPTURE THE LOOK.

The blacksmith's art is ancient, and his work is familiar regardless of place and time: Molten metal lends itself to certain flourishes. A balustrade or chandelier may conjure up Gothic England, Spain's Alhambra, or the American colonies.



For colonial to Arts & Crafts, a medieval-inspired, custom-forged fireplace set from Christopher Thomson Ironworks: [ctiron.com](http://ctiron.com)



Gothic arches and orange-amber mica create the moody Abbey chandelier by Mica Lamp Co.: [micalamps.com](http://micalamps.com)



Spanish scrolls and California tile in a table by Bushere & Son Iron Studio: [bushereandson.com](http://bushereandson.com)



Old World-inspired contemporary stair rail for a house in Sammamish, Washington, by 12th Avenue Iron: [12thavenueiron.com](http://12thavenueiron.com)



landscape design, she's an expert at editing herself. For example, in the living room, at first she considered painting a design on the plaster beams, but now she's happy she did not. "I feel one is often tempted to over-furnish a big room," she says, "but instead, I move acquisitions in and out over the years." When there's a party, she adds temporary seating.

The enhancements she did make have been just right. For the living-room fireplace, she designed two rows of custom-colored decorative tiles to enhance the plain square tile border that was there. "It's a big room that seemed to warrant more interest around that focal point," Pat explains. And, after researching hundreds of Moorish and Spanish fountains, she designed the beautiful tile fountain in the entry yard.



Pat's interests and decorating approach are evident in the spare living room. In front of a large window hangs a glass panel depicting colorful parrots; it was salvaged from El Encanto, a 1933 building on Catalina Island. Antique carved cornices punctuate the tall French doors. Furnishings are mostly antique and very eclectic: a rug from a trip to Fez in Morocco; a 1930s rattan bar and a Federal-period sideboard purchased from an estate in Rye, New York; a heavy 1940s bent bamboo chair with an art-tile coffee table from the 1950s; an early Herman Miller side table. Brass lamps are Mexican; the petit-point over the fireplace is 16th-century French. Her own paintings hang in the room. "Many years and many trips—often to flea markets on both coasts—have given rooms

character," she says.

The Hacienda, as the house is called, was built in 1934 by architects Pierre & Sons. Their wealthy client, who was building it for his spinster sister, was hands-on, making decisions about lines of sight so that his sister would feel secure living alone. Just four blocks from the home of railroad industrialist Henry Huntington (now the Huntington Library and Botanical Gardens), it's a house of relatively modest size with thoughtful design and details.

When Pat and her family moved here in 1992, the house had been a rental for many years, owned by someone overseas. "Everything was original—which was both good and bad," she says. "Truthfully, I felt a deep connection the moment I came through the front

MAHOGANY DOORS AT RIGHT LEAD TO A WISTERIA-COVERED PATIO. THE PLASTER BEAMS ARE ORIGINAL, AS IS THE WIDE-PLANK FLOOR FOUND ONLY IN THIS ROOM. CUSTOM-COLORED DECORATIVE TILES ENHANCE ORIGINAL RED CLAY TILES AROUND THE FIREPLACE. THE FIREPLACE SCREEN (OPPOSITE) IS ANTIQUE.



OPPOSITE: ARCHES REPEAT FROM THE DINING ROOM THROUGH THE TILED ENTRY CORRIDOR AND INTO THE LIVING ROOM. THE DINING SET IS VINTAGE EARLY AMERICAN. PAINTED FABRIC HANGINGS DATE TO THE 1940S. NOTE THE DECORATIVE HEAT REGISTER.



ABOVE: THE CLEVER ARCHITECT ALLOWED FOR WINDOWS ON ALL FOUR WALLS OF THE MASTER BEDROOM; FRENCH DOORS OPEN TO A LUSHLY LANDSCAPED YARD. THE OWNER MADE THE CURTAIN RODS FROM REEDS TETHERED WITH TWINE.

TOP RIGHT: BEAUTIFULLY SET TILE IN THE POWDER ROOM IS ORIGINAL.

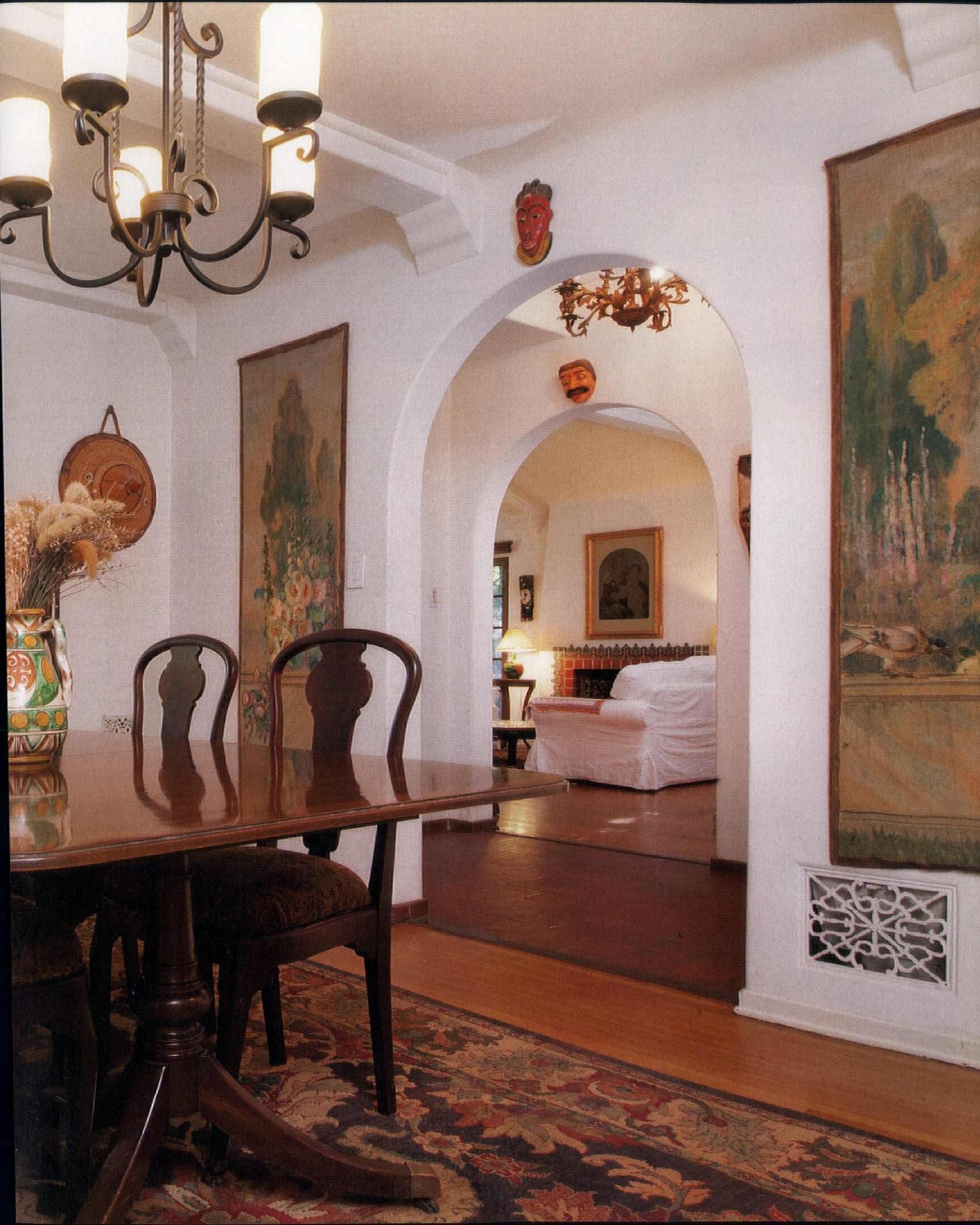
RIGHT: CARMEN MIRANDA (FROM A MOVIE SET) IS RIGHT AT HOME IN THE PERIOD KITCHEN.

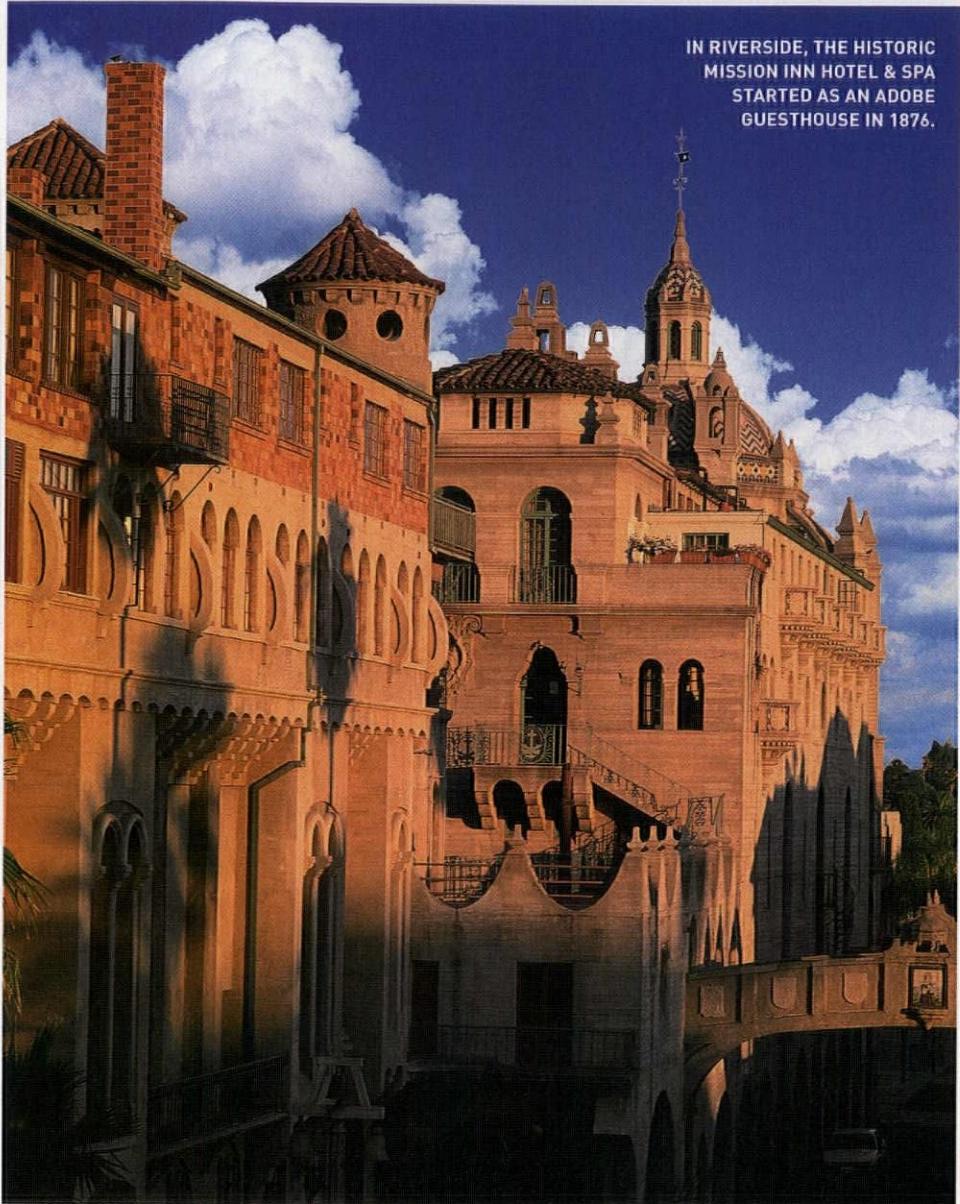


door." She ignored animal-stained shag carpeting, water-damaged ceilings, and 23 broken windows.

One bedroom has a sleeping porch. Artistically set tile made in South Pasadena lines the walls in the kitchen and bathrooms. Ceilings are coved, and windows are set into curving stucco. Roof tiles are original but for a few replacements. They were made by hand: "You can see fingerprints pressed into the

clay as the worker formed each piece over his thigh," Pat says. Arches are visible from everywhere in the house, "even sitting on the loo." Thick stucco walls and a tall hedge on the east and west sides keep the house cool. "I kept discovering small, custom details," Pat remembers, "like a round terra-cotta tile depicting a rabbit, inset into the roofline of the carport. The house is simply charming."





## Spanish Revival Los Angeles

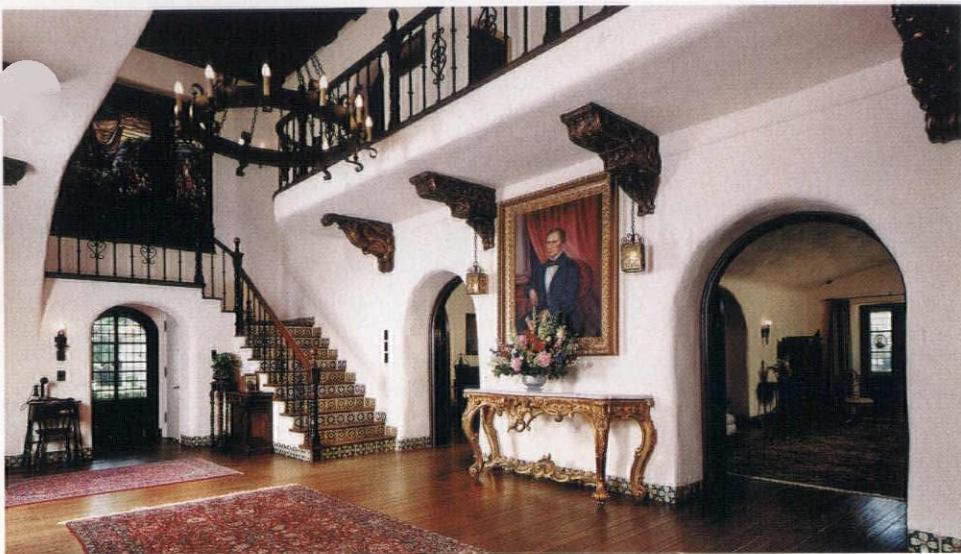
California's place names and architecture flaunt the state's Spanish heritage; whole neighborhoods are Mission-inspired. **By Sarah Hilbert**

Spanish Colonial houses have an attractive simplicity of form. Because the revival embraced multiple references, interpretation was flexible. A handful of characteristics define the look: low-pitched red tile roofs, white stucco walls with rounded corners, tile ornamentation, wrought-iron grillework. Courtyard gardens, bougainvillea-covered patios, and arched breezeways take full advantage of California's temperate climate.

**NEW STYLE** Alta California's relatively brief Spanish Colonial period stretched from 1769 to 1821. In a state that already revered the old missions, real-estate boosters capitalized on the romantic past in the early 20th century. The inauguration came with San Diego's 1915 Panama-California Exposition, when New York architects Bertram Goodhue and Carleton Winslow created a unique Expo campus that referenced Spanish Churrigueresque (or Baroque), Mission Revival, Mexican, and even Islamic and Persian styles. Delighted critics dubbed the innovative style "Spanish Colonial Revival," and it became widely embraced as the California vernacular.

**THE HEYDAY** The height of the Spanish craze was between 1920 and 1930, when the population of Los Angeles doubled (to 1.2 million) and housing demand skyrocketed. As Hollywood's motion-picture industry flourished, hillside developments like Whitley Heights provided a level of exclusivity and privacy. Rudolph Valentino, Jean Harlow, and W.C. Fields flocked to the chic enclave and made this arguably the first L.A. celebrity community. Nearby Hollywoodland, directly below the now-famous Hollywood sign, was another planned community with impressive revival residences that attracted actors.

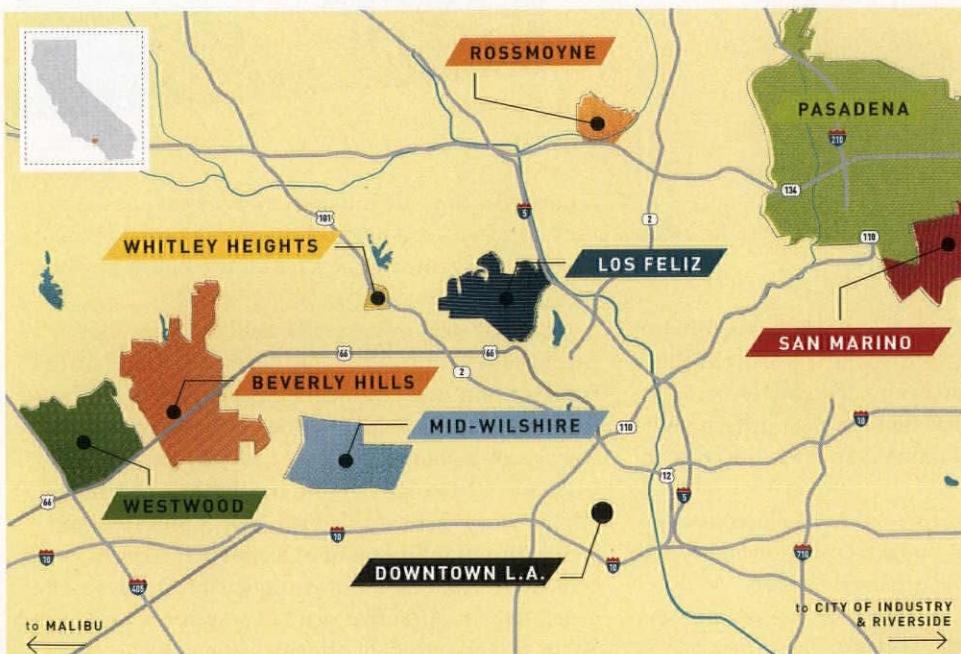
**REVIVAL DISTRICTS** Spanish Colonial is ubiquitous in the metropolis and surrounding areas. On L.A.'s west side, Westwood and neighborhoods within the bustling Miracle Mile district boast many blocks of modest, well-designed and -maintained Spanish homes. The wooded canyons of the Verdugo Mountains serve as a backdrop to the magnificent Ross-moyne Historic District in Glendale, where gorgeous, relatively large homes line peaceful, curvilinear streets. Several truly grand, architect-designed Spanish homes can be found in Beverly Hills, Los Feliz, and San Marino. Master architects Reginald Johnson, Myron Hunt, Elmer Grey, and Wallace Neff all had ties to the Pasadena area; visitors can admire their legacy in neighborhoods surrounding CalTech and the Huntington Library.



#### TOURIST LANDMARKS

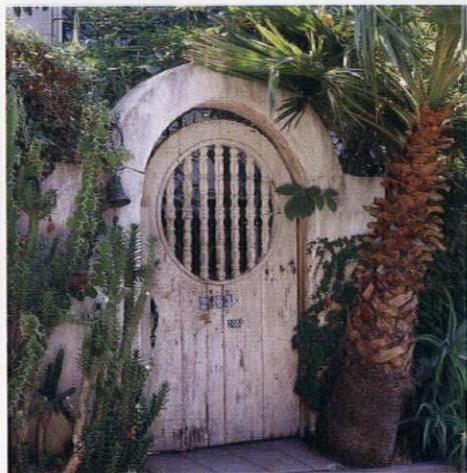
**La Casa Nueva** (1922–27) is on the grounds of the Workman and Temple Family Homestead Museum in City of Industry ([homesteadmuseum.org/lacasanueva](http://homesteadmuseum.org/lacasanueva)). The high-style Spanish Colonial Revival mansion (pictured above) is noted for its fine stained glass, ceramic tile, wrought iron, and carved wood. After a remodel, the house reopened in 2011.

**Historic Adamson House** (1929) is a National Historic Site, California Historical Landmark, and a California State Park in Malibu ([adamsonhouse.org](http://adamsonhouse.org)). It was designed by architect Stiles Clements for Rhoda Rindge Adamson and her husband, Merritt Huntley Adamson. The house is a stunning showcase for local Malibu Potteries tiles—the business venture of Rhoda's mother, May, who used locally found buff and red clay to produce authentic versions of Mayan, Moorish, Moroccan, Saracen, and Persian designs. The pristine Spanish Colonial home also retains excellent period furnishings and lovely grounds oriented to the picture-perfect seascape.



#### NEIGHBORHOODS TO VISIT

**Whitley Heights Historic District** is five miles northwest of downtown L.A., just north of Franklin Avenue in Hollywood. Follow Whitley Terrace and Milner Roads through the neighborhood.



**Rossmoyne Historic District** is in Glendale, eight miles north of downtown L.A. The corner of Rossmoyne Avenue and Mountain Street (near Nibley Park) is a good starting point.

**Mid-Wilshire District** is six miles west of downtown L.A., in the streets surrounding San Vicente, Wilshire, Olympic, Pico, and La Cienega Boulevards. Look for the PicFair Village, South Carthay, and Carthay Circle neighborhoods.

**Pasadena** is a destination itself, 10 miles northeast of downtown L.A. Once you've seen the Gamble House and Bungalow Heaven, head to the city's southeast side near the California Institute of Technology and Huntington Gardens to see Spanish Colonial Revival neighborhoods. Visit San Pasqual Street, Lombardy Road, Orlando Road, and California Boulevard.

#### WHERE TO STAY

**Hotel Bel Air** opened in 1946, during Hollywood's Golden Age. Its tucked-away location in a canyon above Sunset Boulevard offered an exclusive, luxurious retreat frequented by film stars. The pink stucco facade, red tile roof, archways, wrought-iron terraces, fountains, private tiled patios, and lush tropical gardens create a Spanish oasis theme.



## WELCOME TO THE HALL

An anniversary present of hand-screened wallpaper led to a do-it-yourself adventure. **By David Clark**

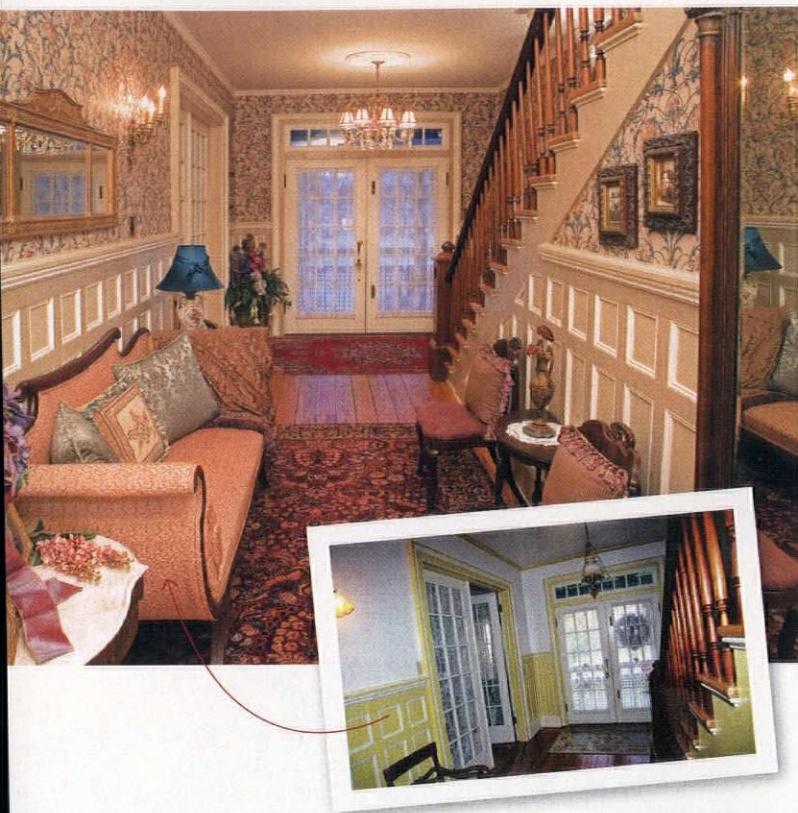
**Victorian houses have stately entries**—a reception hall where visitors would wait to be greeted. Ours needed a makeover to make it worthy of this 1893 house. The handsome paneled wainscot had been added by the second owner, a Dr. Nicholson. I stripped a bit of it to find that it was Southern pine and painted from the beginning; we have kept it painted an off-white color in Colonial Revival fashion.

My wife, Sheri, found the hand-screened wallpaper online. A closeout sale, it was discounted but still quite expensive for our budget. Our anniversary was coming up, so I bought it for her after carefully measuring the space.

Next we had to deal with the lighting. The room had cheap home-improvement-store fixtures when we moved in. We needed a chandelier, a pair of

sconces for the hall, and two more going up the staircase. We'd held off buying reproductions because we wanted to be sure all the lighting would go together.

One busy week, we arrived at an antiques show nearby just 30 minutes before closing. We split up to cover ground, and I immediately found the solid-brass candle sconces. It being the end of the show, the dealers were ready to bargain, and we had our first fixtures. Just a week later, Sheri found the brass chandelier at a "junk store" in the same town. All of these worked well with a beautiful set of reproduction sconces we'd considered from House of Antique Hardware, so we ordered them. After five years of searching, we'd found all the reception-hall lighting in just a week.



By now, it had been four months since we'd ordered the wallpaper. After I'd painted all the trim, I went to work hanging paper. I started at 10 a.m. and found that every piece required some fussing and cutting and fitting. At 10 p.m., I rounded the last corner—and realized that we didn't have enough paper. How could this be? We'd measured and re-measured! I realized then that our supplier had ordered the pattern in the wrong repeat, and we had excessive waste with the larger repeat.

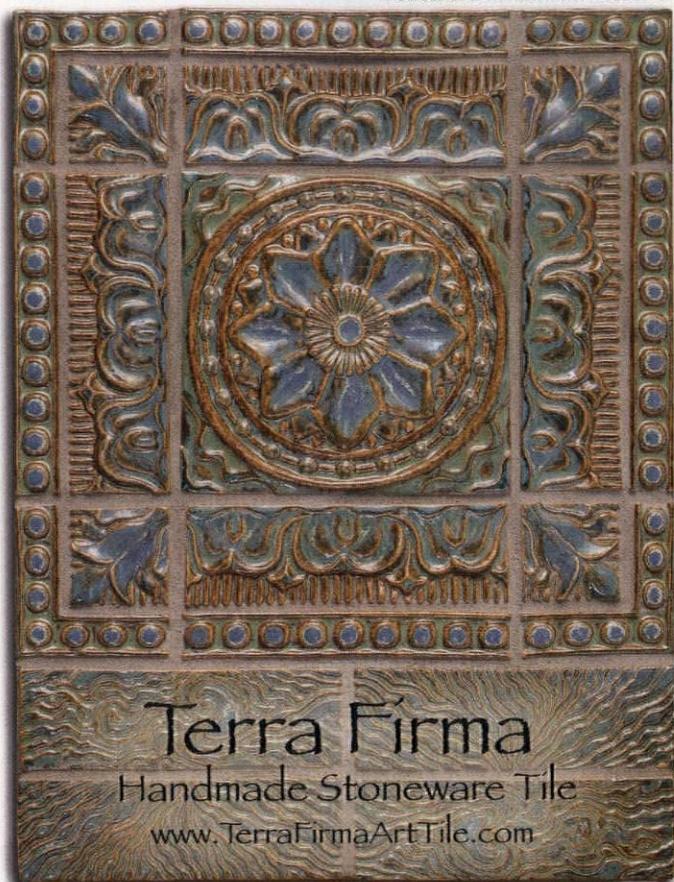
The next morning, we called the store early and found that six single rolls—from the same dye lot—were in stock, unsold because it was too little for a project.

The project didn't always go smoothly. When a paint can (three-quarters full) tipped over on the stairs, its lid popped off, and the paint went cascading down and across the hardwood. Unique electrical problems needed rewiring. And it took a long time for us to agree on a rug!

## ANTIQUE SCONCES, MODERN WIRING

The antique sconces did not have canopies to cover today's electrical boxes; wires would have run directly into the wall. So I bought some solid round box covers and drilled holes in them, pulling the wires through so each fixture was tight against the plate. Each sconce had a hanger on the back, which I hung from a screw in the wall.

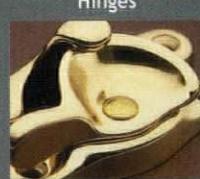
Before installation, I wallpapered the plates to exactly match the wall behind them. Afterwards, I installed the sconces just like modern fixtures. The cover plates are virtually invisible.



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### The Collection





### STICK STYLE

This 1870 expression of High Victorian style belongs to Kathy and John Sulo. Note the “sticks” that divide the walls and make up decorative elements. As here, the style often has a mix of materials, combining clapboards, board-and-batten siding, and fancy-cut shingles. A decorative truss spans the projecting eaves on the gable end.



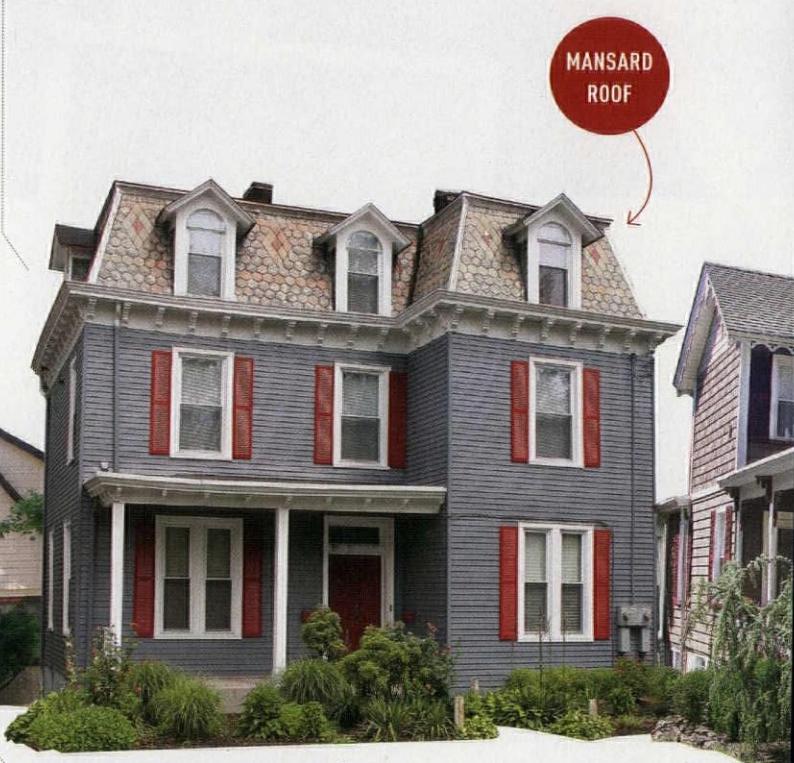
*“I call Bottle Hill an ‘intentional neighborhood.’ It’s not always easy to meet neighbors, but shared interests like the Friends of Bottle Hill bring us together, and bi-weekly meetings keep us connected.”*

KATHY SULO



### SECOND EMPIRE

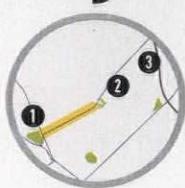
This imposing house on Ridgedale Avenue is defined by its mansard roof, a French architectural form popular in the U.S. during the 1870s. The roof retains its multi-colored slate shingles laid in an ornamental pattern. A projecting bay stands in for the tower seen on other Second Empires. Although this is the sole example of Second Empire style in Bottle Hill, others can be found on the nearby Drew University campus.



### OLD ENGLISH

This 1920s Tudor Revival house was built during a period of growth when this eclectic style was very popular in New York’s “stockbroker” suburbs. The projecting gable entry features a sloping catslide roof; the steep front-facing gable is typical. Shed dormers increase usable upstairs space. The prominent brick chimney and stucco are frequently seen in this style.

# Layered History / *Bottle Hill, Madison, New Jersey*



There are no cul-de-sacs in Bottle Hill—and not a lot of back-fence socializing, either. This dauntingly linear residential district, listed in the National Register of Historic Places, is bisected by Ridgedale Avenue, a noisy vehicular stream that flows past the housing of three centuries. Ridgedale started as a path for the Lenape tribe and was later an important Revolutionary-era thoroughfare. (The borough of Bottle Hill was renamed for James Madison in 1834.) Houses include 18th-century “East Jersey Cottages” and 19th-century styles ranging from Italianate to Queen Anne. More recent suburban types include the Dutch Colonials common in the state. **Text and photos by James C. Massey and Shirley Maxwell**



## FOLK VICTORIAN

A common type with an L shape and a two-sided veranda, these late Victorian houses often have a mix of influences (here, Italianate and Gothic Revival). Square shingles on the body of this house are topped by round-butts shingles in the gables. Eaves are trimmed with scalloped bargeboards and pendant ornaments.

## FOURSQUARE

Here's an unusually large and "artistic" (or Craftsman) version of the popular American Foursquare, dating from the 1910s. During a recent restoration, the wide porch was extended around the sides. The boxy shape, grouped windows, roof dormer, and center entry are typical. Later kit-house versions are usually smaller.

## EAST JERSEY COTTAGE

Distinctive and vernacular, this form of the late 18th and early 19th centuries is a fusion of Dutch and English heavy-timber construction (in what was then known as East Jersey, now northern New Jersey). The one-and-a-half-story cottage has a porch and off-center entry under a high, windowless wall on the main façade. Examples in Madison almost always have additions at the side or rear.



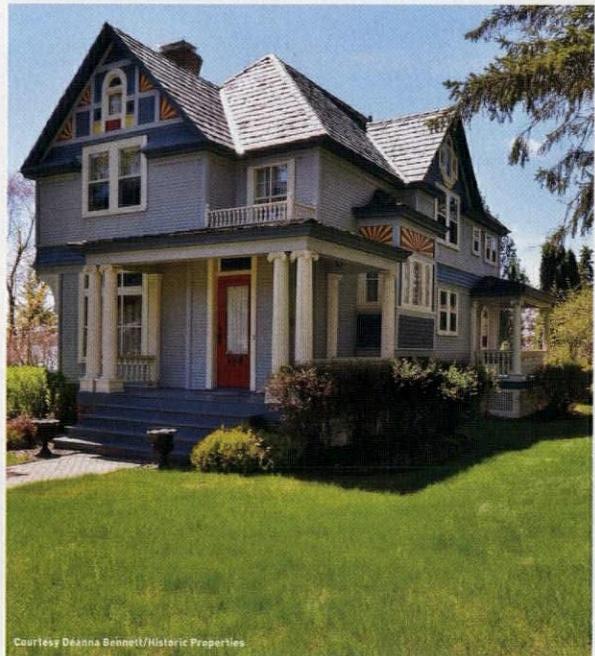
## Inspire WINDOW SHOPPING



Courtesy Roy Sanborn/Four Seasons Sotheby's International Realty

### Snow Country Homes

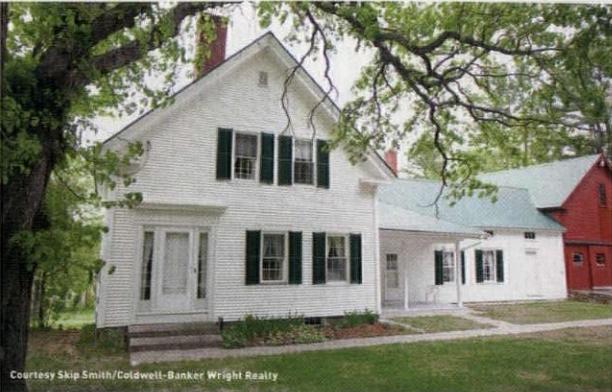
If winter is your favorite season, you'll love these old houses for sale in places where snowfall or a mountain setting means cold-weather fun and warm nights snug by the fire.



Courtesy Deanna Bennett/Historic Properties

#### DULUTH, MN / \$549,900

Ionic columns are an unexpected touch on the porches of this 1888 Queen Anne on Lake Superior. Other details include fancy-painted sunbursts in the gables and original interior woodwork.



Courtesy Skip Smith/Coldwell-Banker Wright Realty

#### STOW, ME / \$394,900

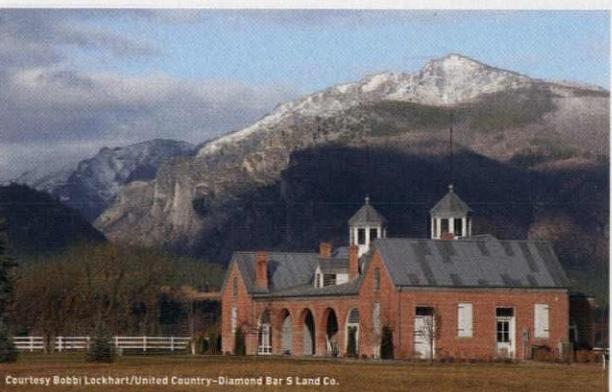
This classic 1850 farmhouse with an attached barn features the original Greek Revival front door, wide-plank floors, and a pine-paneled Rumford fireplace.



Courtesy Vincent McClelland/LandVest

#### KEENE, NY / \$595,000

This 1890 Queen Anne in the heart of the Adirondack High Peaks boasts many original windows, a fieldstone fireplace, and an exterior covered in fish-scale shingles.



Courtesy Bobbi Lockhart/United Country-Diamond Bar S Land Co.

#### HAMILTON, MT / \$2,750,000

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# DESIGNER CRAFTSMEN SHOW ★ HISTORIC HOME SHOW

## HISTORIC HOME SHOW

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King of Prussia, PA

**Opening Night Preview and Reception**  
Friday, Feb. 28: 6 - 9 pm  
Admission: \$20 per person, \$30 for two.

**Exhibition: Craft Demonstrations and Workshops**  
Saturday, March 1: 10 am - 5 pm  
Sunday, March 2: 11 am - 4 pm  
Admission \$10 when you preregister, \$12 on-site.

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[www.historichomeshows.com](http://www.historichomeshows.com) or  
[www.designercraftsmenshows.com](http://www.designercraftsmenshows.com).  
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# Restore



THE KEYS TO  
*Vintage*  
*Hardware*

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**LOST ARTS: CARVING EGG-AND-DART MOLDING**  
Make your own version of this classic profile with just a few simple tools.



54 FIELD TESTED: JACK PLANES

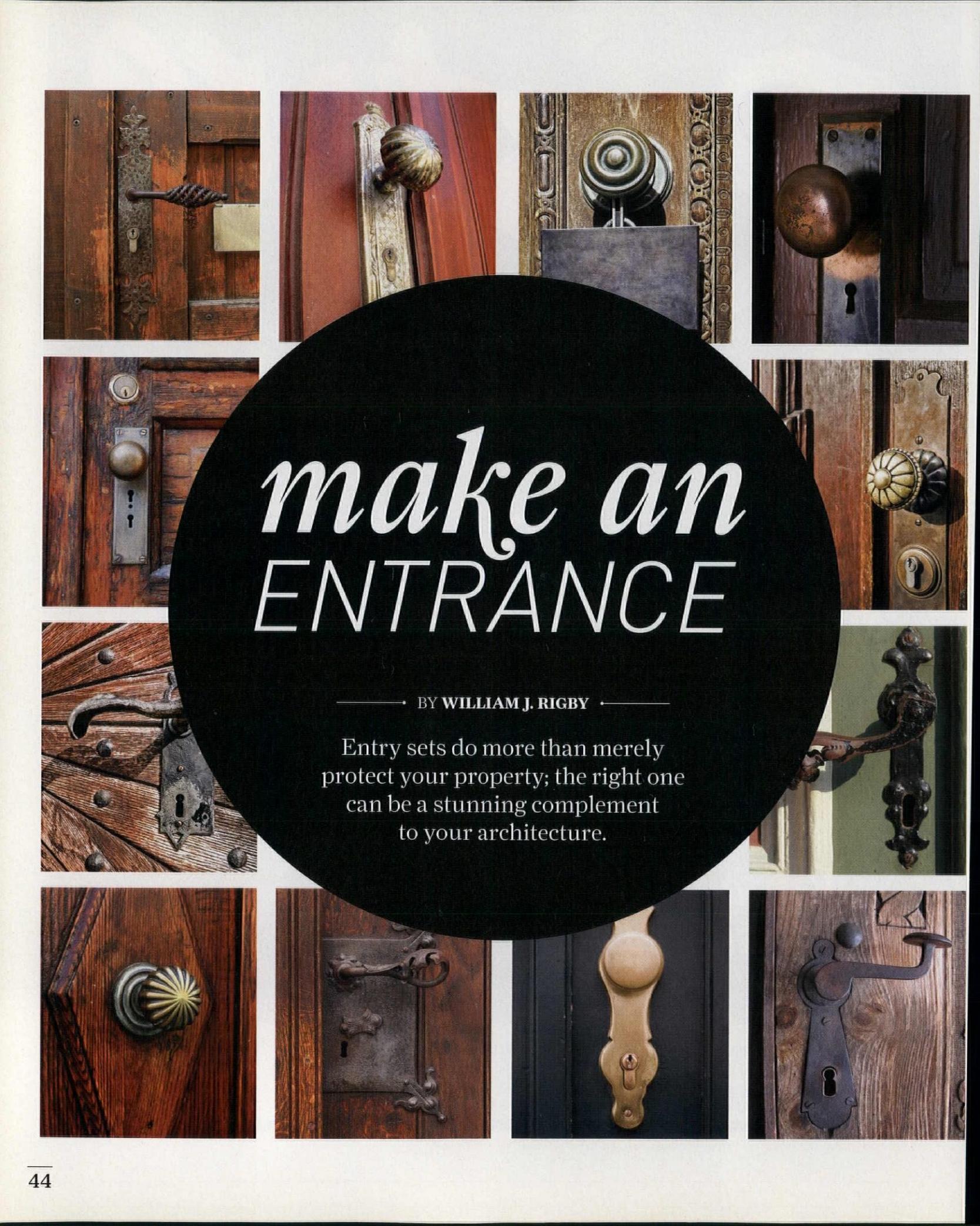
58 QUICK MAKEOVERS: VINTAGE KITCHEN STYLE

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# *make an* ENTRANCE

— BY WILLIAM J. RIGBY —

Entry sets do more than merely protect your property; the right one can be a stunning complement to your architecture.





### CAST OR WROUGHT?

To tell the difference between an antique cast or wrought rose or plate, just pick up the piece and turn it over. Cast hardware is heavier and has different thicknesses of metal with a relatively flat back. Wrought hardware weighs less, and the stamped design on the front will be evident on the back of the piece.

**E**NTRY DOORS are a visitor's introduction to your house. And as people open your door, the doorknob is akin to a handshake. An entry set that matches the age and style of your house will provide a warm welcome.

But entry door hardware has to balance style with function. Function hinges on the type of lock, while style is determined by the trim: the knobs or levers, roses or plates. In America's early years, entry door hardware was imported or copied from English examples. Locks were either wrought iron rim locks that fastened to the interior face of the door, or mortise locks that were set into the door's edge. Both had flat, lever-style "tumblers" of varying design that had to be pushed out of the way with a bit key in order for the deadbolt to travel (see "Lock Lessons," opposite). The design of this locking mechanism changed very little through this country's Colonial, Federal, Greek Revival, and Gothic periods.

As the industrial age ramped up after the U.S. Civil War, four Connecticut companies—P. & F. Corbin, Russell and Erwin Manufacturing Co., Sargent and Company, and Yale & Towne Manufacturing Co.—established themselves as leaders in the manufacture of building hardware. Their innovations and production methods would forever change how we open doors.

First came improvements in lock design. As the century progressed and cities grew, security became an ever-increasing issue. In 1865, Linus Yale, Jr. patented the cylinder mortise lock, which would revolutionize the industry. It used a pin

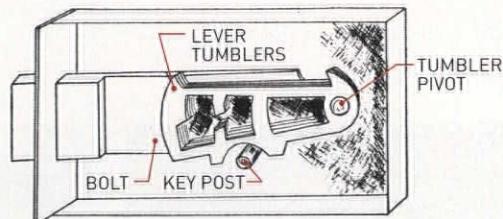
tumbler cylinder with a series of spring-loaded pins that had to be raised to an exact height by the notches on a flat key before it would turn to operate the deadbolt (see opposite). It was a system his father had worked on for years before, but it was Linus Yale, Jr.'s contribution to the manufacturing end that produced locks that were finely machined, mass produced, and difficult to override.

The other manufacturers integrated Yale's cylinder lock into their own mortise lock designs, replacing the bit-key and creating locks that offered much better security. It became the standard that has survived up to the present day. Mortise entry locksets also had an interesting feature: stop buttons. These were  $\frac{3}{8}$ -diameter buttons or slide tabs located on the face of the lock. When the top button was pushed, the outside knob would not turn, which prevented anyone from getting in without a key. The inside knob still functioned, however, so people could get out of the house in an emergency. It was a handy feature—until you stepped outside to retrieve the paper in your bathrobe and the door shut behind you.

Like so many other things in the late 19th century, door hardware became very ornate. Simple knobs and roses gave way to elaborate brass and bronze sets that left no surface undecorated. In that great age of style revivals that lasted through the early 20th century, hardware that was once purely functional now contributed to the style of the house. The 1932 P. & F. Corbin catalog listed 18 different schools of design, with multiple entry set designs available for each. →

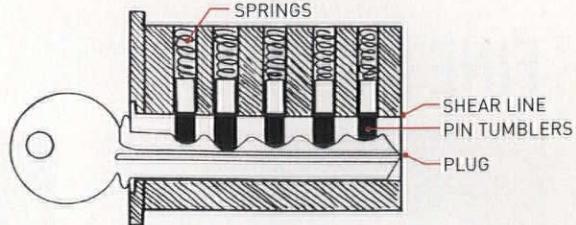
# LOCK LESSONS

Bit-key locks were the norm until the more secure cylinder lock was invented in the mid-19th century.



## BIT-KEY LOCKS

In early locks, tumblers were activated when they aligned with the "clefts" on large iron or brass bit-keys. Turning the key retracted the deadbolt and allowed the knobs to then retract the latch bolt and open the door.



## CYLINDER LOCKS

Cylinder locks have a series of spring-loaded pins that pass into holes in the central key plug to securely hold it in place. Inside, a matching set of tumbler pins must be raised to an exact height by the notches on a flat key in order to push back the locking pins and allow a cam on the back of the cylinder to operate the deadbolt.

## BUYING ENTRY SETS



### 1. Reproduction hardware

is a great way to get brand-new hardware that looks old. While these can be pricey, and the style can be a bit interpretive, an advantage is the throw of the bolt. Older locks had deadbolts extending  $\frac{5}{8}$ " to  $\frac{3}{4}$ ", which was fine for old houses with solid doorjambs. Due to lighter construction, modern locks have deadbolts that throw 1" or more to better guard against someone jimmying the jamb and door. Avoid locks with plastic or white-metal internal parts; these will wear out faster than century-old hardware. Do your homework with online searches; other people's reviews will tell you a lot about various brand names and their quality. Only buy products that come with a guarantee.

### 2. Original hardware

is always the best choice, style-wise. Whether it's the original set from the house or a flea market find, the style excludes any modern interpretations. The function, on the other hand, may be an issue. Check the actions of the knob and key. If they don't work, there may be broken springs. Is there wear on the hub or latch bolt? Is the set complete with the proper strike and interior thumb-turn? (If you need help assessing this, go to [oldhouseonline.com/how-to-repair-a-doorknob](http://oldhouseonline.com/how-to-repair-a-doorknob).) You may need to find someone to restore the set.

### 3. Restored sets

from a reputable dealer may be the best for style and function, but watch out for sticker shock. Many will run in the \$1,000+ range, depending on the style. Make sure the finish of the set has been treated properly. For instance, as with most everything else in the early 20th century, hardware was often darkened. To put a brightly polished set on anything but a Colonial Revival house would be inappropriate, so check your finishes.

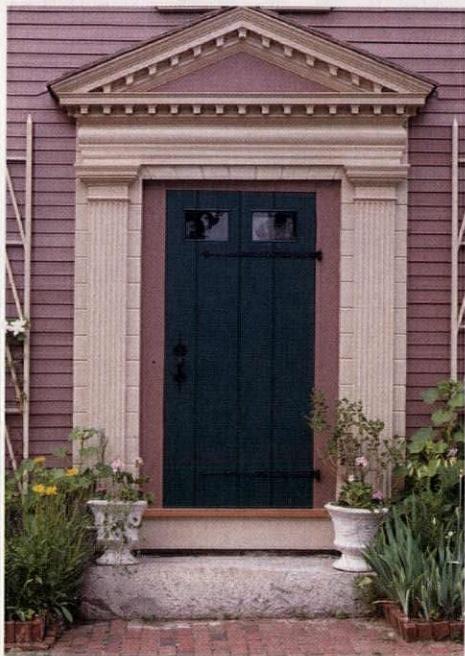


### More Online

Find out the best way to clean antique hardware at [oldhouseonline.com](http://oldhouseonline.com).

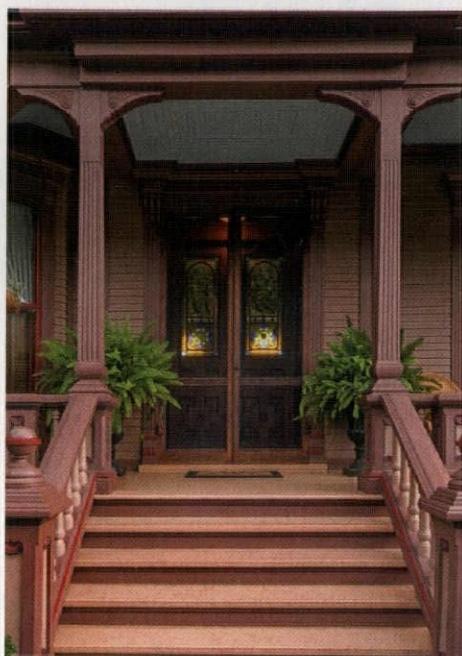
# FINE FINISHES

Let your home's architecture dictate the style and finish of your entry hardware.



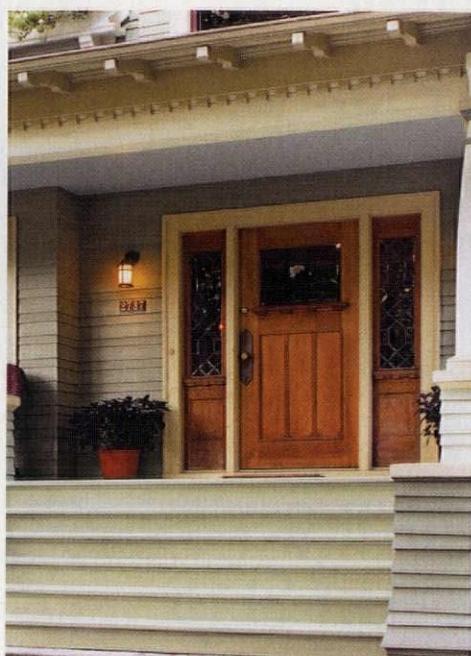
## COLONIAL

Early American doors sported hardware from the forge: Wrought iron knobs and latch sets came in a variety of shapes and sizes, often accompanied by strap hinges.



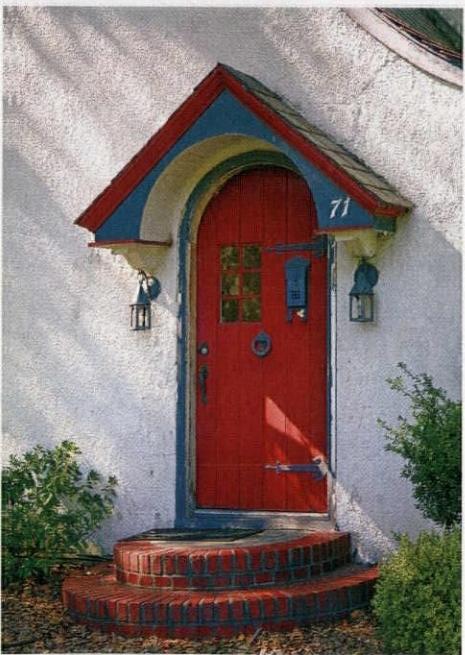
## VICTORIAN

Like everything else in the Victorian era, doors and entry sets became exceedingly ornate. Incised or flowery cast knobs in brass or a multitude of finishes were the norm.



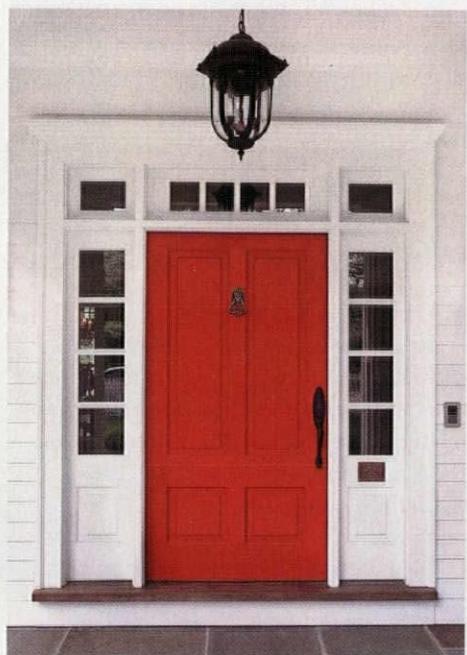
## BUNGALOW

Arts & Crafts sensibilities called for simpler (but still noticeable) knobs and backplates, often crafted by hand, in finishes from hammered copper to burnished brass.



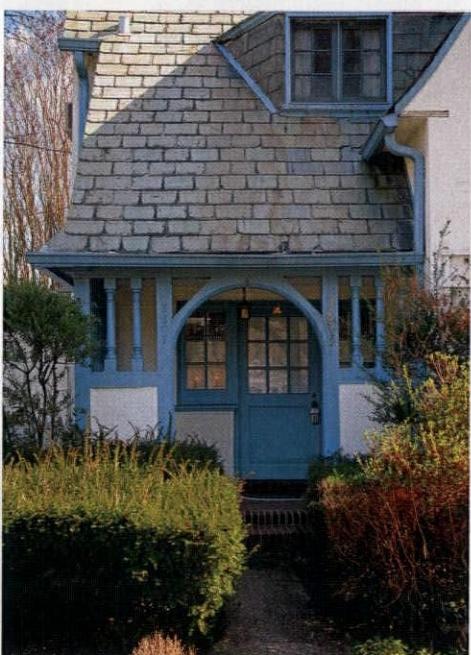
## TUDOR

Adding to the storybook charm of arched, board-and-batten, or carved doors are unusual locksets in time-worn finishes, often bearing Old English designs.



## COLONIAL REVIVAL

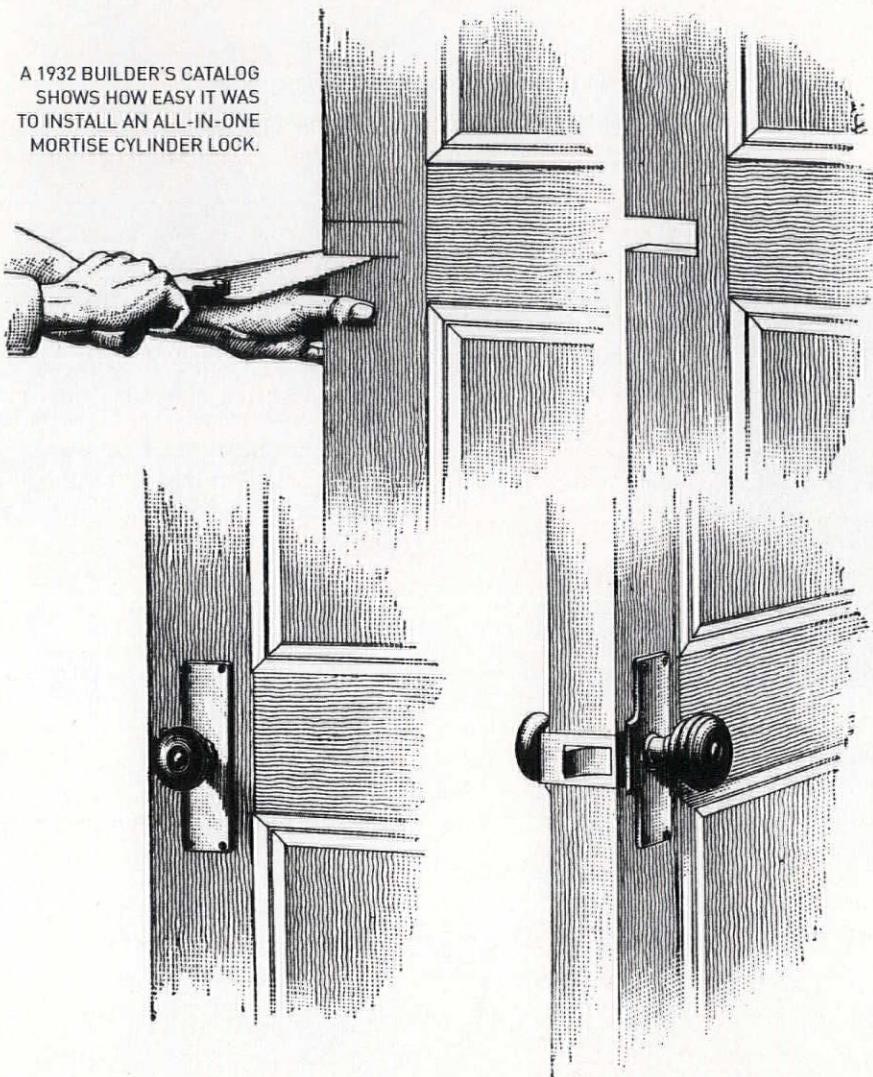
Crisp, clean lines are the norm on houses that reproduce classical styles. Hardware finishes are often brass (shiny or burnished), but darker metals also are a solid choice.



## COTTAGE

Full of charm and personality, cottages can pull off a variety of entry sets—from traditional to whimsical—and finishes to accent their chameleon-like front doors.

A 1932 BUILDER'S CATALOG SHOWS HOW EASY IT WAS TO INSTALL AN ALL-IN-ONE MORTISE CYLINDER LOCK.



On top of that, there were more than 25 standard finishes available. Options were limited only by budget and taste.

The best and most expensive sets were made of cast brass, bronze, or iron with crisp details accented by various finishes like "Sand Bronze, Oxidized and Relieved, Raised Ornament Polished." Customers with tighter budgets could choose from similar sets made from stamped sheet metal. The details were not as fine, but the designs were available in nearly as many finishes.

Lock technology advanced once again in 1899 when P. & F. Corbin began producing what they called a "Unit Office Lock." It was a complete door set in one unit, with the knobs fixed in escutcheon plates that were attached to the lock body. What was revolutionary was the fact that the pin-tumbler core was mounted in the center of the knob. Installing the lock was simple and fast—according to company literature, "By actual tests in office buildings, the average time required for putting a set on a door is 10 minutes." While Corbin's unit lock was very popular, it also spurred others to adopt the "key in the knob" concept. The end of World War II meant the end of the Depression, and the subsequent return of American soldiers created an

enormous building boom. This new age was focused on the future, with old, ornate styles and complicated ways of doing things replaced by items that were sleek, fast, and shiny. Two similar systems came to dominate locks: Schlage's cylinder locks, invented in 1928, and the Kwikset system, invented in 1946. Both used the concept of a locking latch bolt. However, security was light, and anyone with a thin tool—like a credit card—could easily push back the latch bolt and open the door, so extra security had to be added with an additional mortise deadlock. This, ironically, defeated the whole idea of a quick-to-install system.

These products, however, met the needs of the postwar building boom. They were clean-looking and easy to install by way of a 2" hole drilled in the door. New doors could even be pre-drilled at the factory. Unfortunately, this has become the default practice today, and if you plan to use an older mortise or box lock, you must specify "undrilled" when ordering custom doors. If not, that 2" hole is hard to adequately plug and nearly impossible to cover with old hardware.

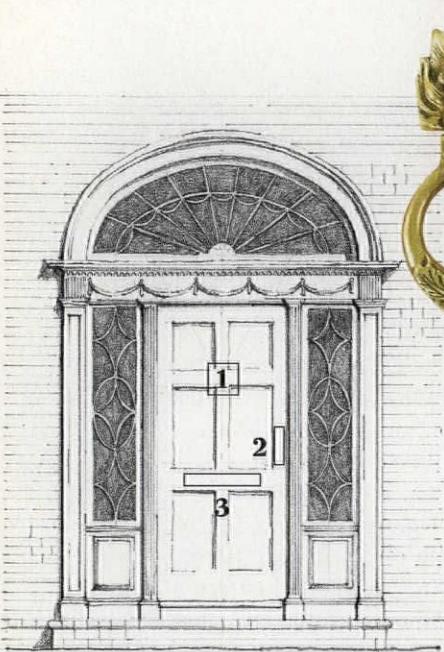
If you're looking for a new entry set, be sure to choose carefully, spend wisely, and get a set your house deserves. After all, you never know who might meet it someday.

## LOCK MAINTENANCE

A properly installed lock set is easy to maintain. Every 20 years or so, a mortise lock should be inspected for wearing or loose parts, and the lock assembly's internal bearing surfaces should be lubricated sparingly with common 3-in-1 lubricating oil (from a hardware store). A key cylinder should only be lubricated with powdered graphite. Other than that, a house's entry set should outlive the current occupants and their children.

# ALL DRESSED UP

It takes more than just a great entry set to achieve front-door nirvana. Start with the knob, then gather like-minded accessories to complete the look.



## FEDERAL

Hardware in shiny brass adds an elegant touch to classical-inspired entries.



1 Lion head door knocker, \$920, whitechapel-ltd.com  
2 Egg and Dart door set, \$95, charlestonhardwareco.com  
3 Traditional brass mail slot, \$99, hoah.biz



## ARTS & CRAFTS

Handcrafted details underscore the Craftsman lines of a bungalow.



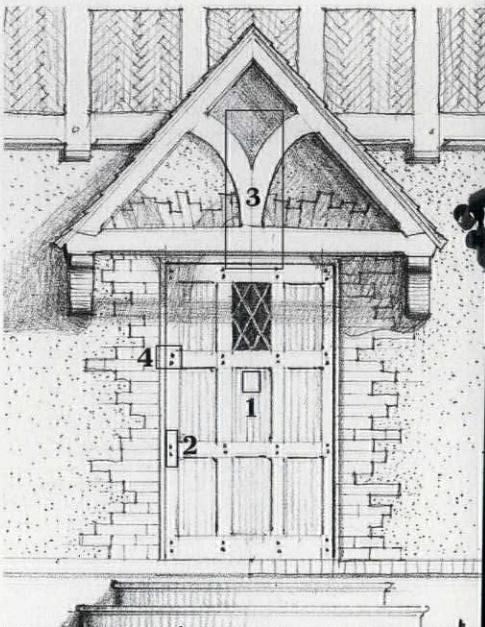
1 Glen Canyon Road arm-mount light fixture, \$550, oldcalifornia.com



2 Hand Peened entry set, \$1,587, svbronze.com

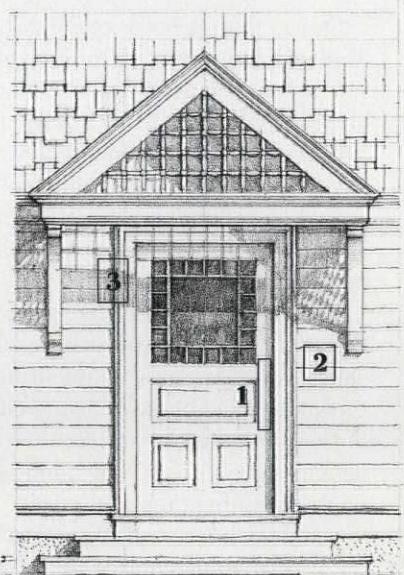


3 Hand-carved address plaque, \$140, artsandcraftshouseboards.com



## TUDOR

Heavy iron hardware pays homage to the medieval origins of Tudor houses.



## VICTORIAN

Hardware with intricate Eastlake patterns plays up the artistry in a Queen Anne cottage.



**1** Norwich door knocker, \$85, historichousefitters.com



**2** Craftsmen Hardware Picket Style entry set, \$645, tudorfurnishings.com

**3** Hathaway pendant light, \$630, rejuvenation.com

**4** Decorative round clavos, from \$2, acornmfg.com



**2** Windsor mechanical lever doorbell, \$157, vintagehardware.com



**1** Briggs entry set, \$1,294, rockymountainhardware.com

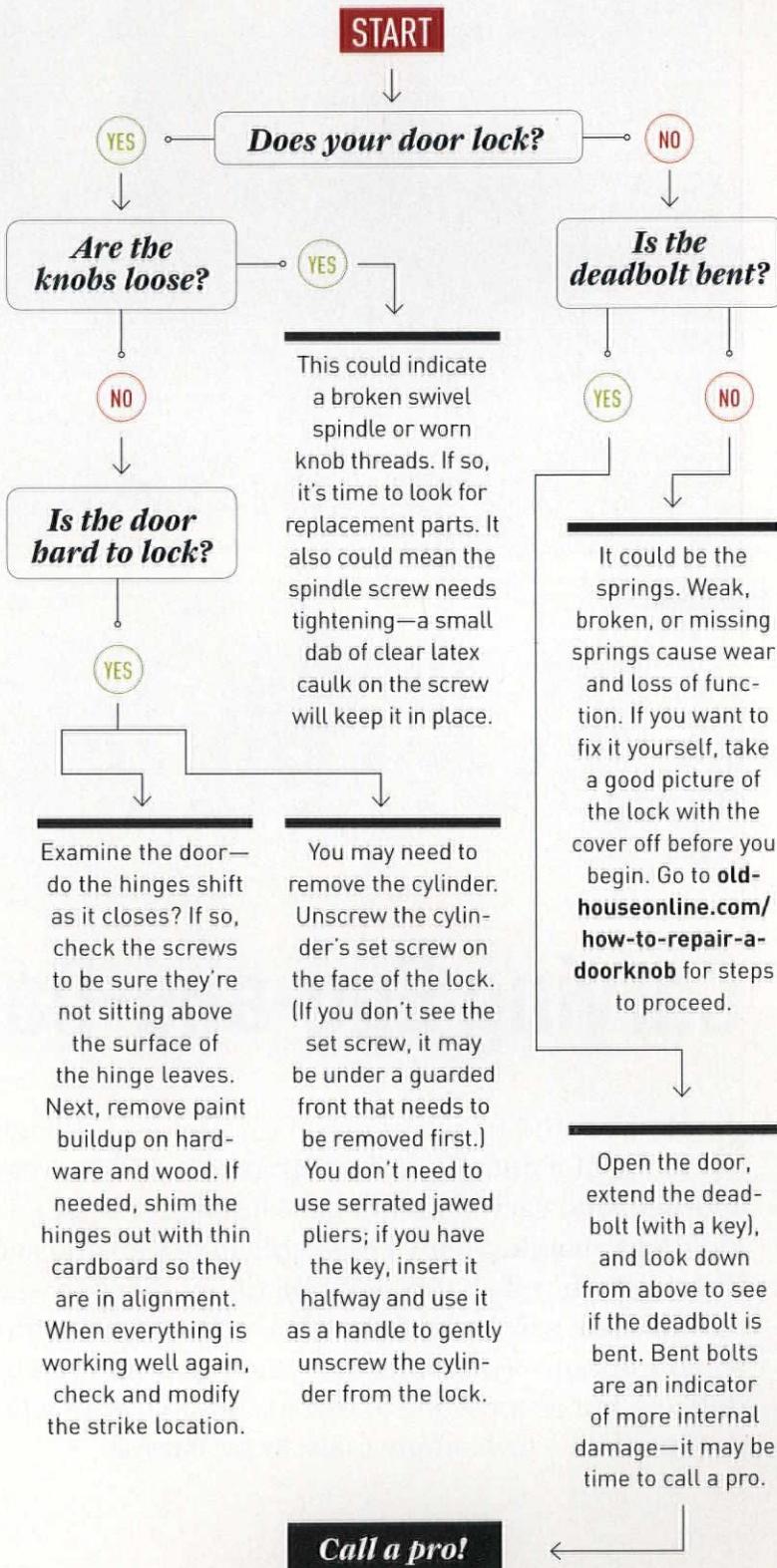
**3** Windsor pattern hinge, \$15, hoah.biz



ILLUSTRATIONS BY PAULO VICENTE/THE LANGUAGE OF DOORS ARTISAN, 2005

## FIX ORIGINAL HARDWARE

If your house still has its original entry set, count yourself lucky—even if that set isn't working well. Here are some common problems and their possible solutions.



ORIGINAL



REPLICA



## Carving Egg-and-Dart Molding

 Houses (and furniture) from the earliest settlements to the first quarter of the 20th century often were adorned with carved moldings. Although complex moldings abound, many are simple in design and achieve their aesthetic effect through repetition—like the egg-and-dart pattern, a Colonial Revival favorite. Tracking down an appropriate replacement for missing pieces can be difficult, but it's possible to make your own with a little patience and a few simple tools. **By Ray Tschoepe**

### BEFORE YOU START

Choose your wood. If you're replacing a clear-finished piece of wood, you'll need to choose a species and grain orientation that matches the surrounding originals. If you'll be painting the wood, then you can choose from a number of readily available species. The best woods for carving are usually basswood, Honduras mahogany, walnut, cherry, and poplar.

### MATERIALS

#### TOOLS & SUPPLIES

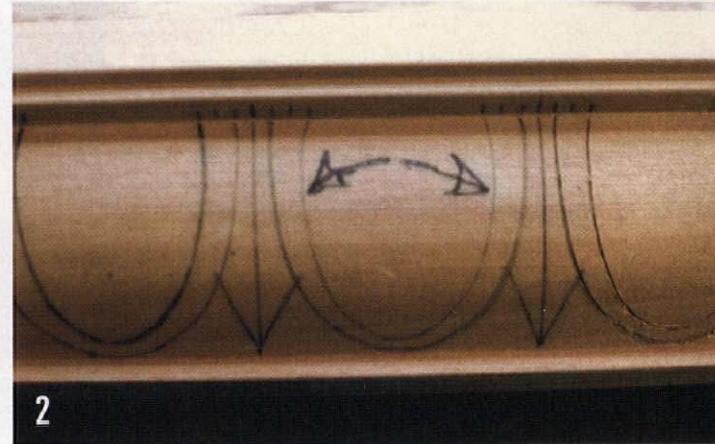
- Pencil
- Clamp(s)
- Wood milled with an ovolo or quarter-round profile—this may be available as stock molding or cut from a larger piece of molding. This profile is readily made from wood stock.
- Several curved chisels: a 12 mm #1 sweep straight chisel, an 8 mm #1 sweep skew cut chisel (for clearing corners), and a 12 mm #7 or #8 sweep gouge (for outlining the pattern in the wood). The size and curve of these will vary based on the size of the carving.
- Sharp carving knife, such as a straight chip carving knife
- Small rasps (rifflers) with flat taper and half-round profiles

THE  
PRO  
TIP

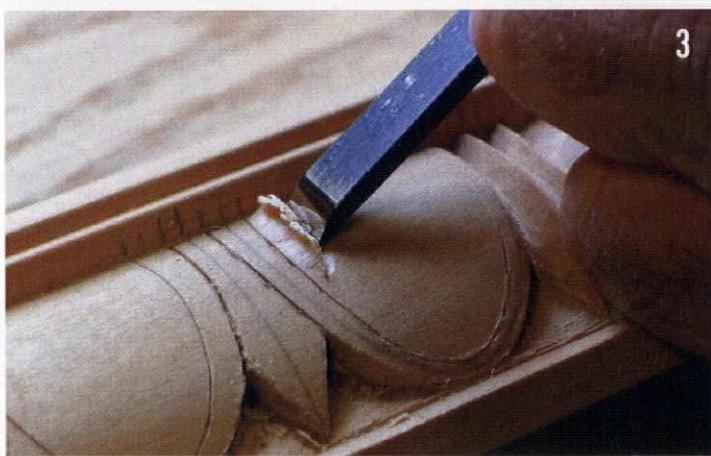
There are literally dozens of books that teach woodcarving; buying any of them is a worthwhile investment. They'll get you up to speed on wood choice, specialized tools, and sharpening, and explain why cutting across the grain with anything but the most razor-sharp tool is a recipe for disaster.



1



2



3



4

#### STEP 1

Start by measuring the size of egg and dart needed. Make an egg pattern from light card stock, and use a pencil to mark the eggs along the length that you need. Match it to the existing molding by measuring the distance between high and low points on the original. Transfer these points to the new wood using tiny pencil marks, or ticks, above the carved work. These guide the placement of the egg template and define the center ridge of the dart. Next, draw in the darts between each egg, being careful to follow the spacing of the original.

#### STEP 2

Clamp the stock molding to a sturdy table or bench, and get oriented. Eggs and darts will be three-dimensional. The arrows pictured above show the direction that cuts will be made and how they will travel down to the outline. Then, gather your carving tools—you'll want to use curved chisels and a sharp carving knife to cut out the design.

#### STEP 3

Carefully cut along the edges of the design using your carving knife and curved chisels that match the curvature of the individual elements. Work from the high points to the low areas, carving out around the eggs and darts to the "ground," or uniform background depth of the molding. Take your time, working slowly and methodically.

#### STEP 4

Carefully shape the eggs by slicing in all directions. If your chisel is sharp, you might be surprised to find that it's easier to control cuts across the wood grain rather than with it. Carve material away from the high ridge of the dart and down to the outside of the basket, the outer enveloping material surrounding each egg. When you're done, refine and smooth the surfaces a bit using a series of small rasps called rifflers (as shown above). You'll then be ready for painting.



# Jack Planes

By Ray Tschoepe

A saw isn't always the best tool for removing material. Planes are designed to take off thin slices of wood, picking up where saws leave off. You might take a few passes with a plane to make that newly milled molding mate perfectly with the 18th-century original. Or you might use it to plane the edge of a door to ensure a perfect fit. You might even use a plane to smooth the rough-cut surface of a piece of replacement flooring or paneling.

There are hundreds of types of planes, designed for literally any task. As a homeowner, your best bet is probably the jack plane—a mid-sized tool designed to take on all of those projects a saw simply cannot do effectively.

With the exception of the disposable-blade Rali plane, all of the tools tested here function in basically the same way, based on a mid-20th-century design but with various modern improvements. Heavier, finely finished castings; thick irons; easy adjustments; and ergonomic designs will add to the cost, but if you are a serious woodworker, these upgrades will pay dividends over many years of use, as price is a good indicator of performance. If you're an occasional user, look to save some money on lower-priced models.

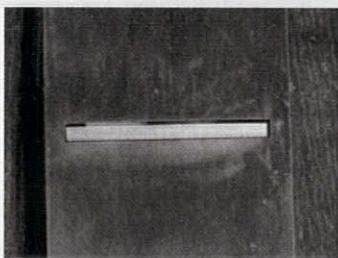
## HOW TO USE IT



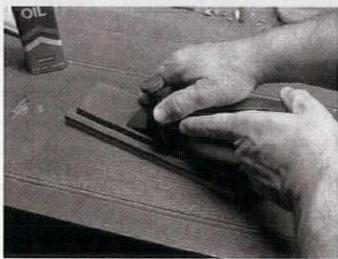
Planes are usually—although not always—ready for use right out of the box. To be sure, check the sole for flatness by laying a straightedge from heel to toe. Hairline slivers of light are not unusual, but large gaps (thickness of a playing card) would warrant a return to the retailer.



To use the plane, grip the handle (or tote) with your dominant hand, and grasp the knob with the other. Start your pass by putting pressure on the knob. As you move through the wood, balance the pressure exerted by both hands. Once the knob clears the end of the pass, exert some additional pressure on the tote until it clears.



Wood that is very hard or possesses a swirling grain pattern can be a challenge. The frog (the cast element that holds the blade) can be adjusted on most planes by moving it forward or backward to narrow or open the mouth. A narrower mouth will take thinner shavings of wood, and will make difficult woods much easier to smooth.



When the plane begins to show signs that the blade has dulled, you can rejuvenate it by honing the blade on a sharpening stone. A guide that holds the blade securely at a fixed angle is a must for keeping the edge of the iron razor sharp. Grinding is usually not necessary unless the blade is damaged or it begins to lose its profile.



### More Online

See a glossary of plane terminology at [oldhouseonline.com](http://oldhouseonline.com).



THE  
PRO  
TIP



## Keep It Sharp

I can't over-emphasize the importance of a sharp blade (iron) in any plane. Even if you never adjust the frog or mouth opening, simply keeping the blade sharp will account for 85 percent of the utility of the tool. You'll know when the iron needs sharpening because it will require much more effort to slice through soft wood. In addition, the blade will slide over surfaces that it used to plane. If maintaining a sharp edge sounds like too much work, consider a disposable-blade plane like the Rali—there's no need to sharpen the blade (unless you want to), and they are simple to replace, adjust, and store. —*Ray Tschoepe*

## Head to Head

PRICE ALMOST ALWAYS DICTATED PERFORMANCE FOR THE PLANES IN OUR TEST, WHERE SMALL DETAILS MADE ALL THE DIFFERENCE.



### WOOD RIVER #5

After some initial adjustments (including blade honing), most testers found the Wood River comparable to the higher-priced Veritas. As the heaviest of the four planes tested, it got high marks for stability, as well as for its hefty, premium-quality blade that delivered consistent cuts. The ergonomically curved handle proved to be a sticking point—it fit perfectly in most hands, but not all. Overall, though, testers were impressed by this plane's value: "It easily matches the quality of the higher-priced competition," said our expert, Ray Tschoepe.

**Get It:** \$160, [woodcraft.com](http://woodcraft.com)

### RALI 260L

With its replaceable blades, the Rali was a favorite for beginners who might not have the equipment (or inclination) for blade sharpening. The unique design also won praise for in-the-field convenience: "Embedded nails and paint quickly ruin blades, but with this plane, a damaged blade isn't much of an issue," said contractor Tom McPoyle. Because of its light weight, it was the top choice for planing vertical surfaces, but the plastic handles and boxy shape caused some discomfort, and at least one tester found that shavings tended to clog up in the throat.

**Get It:** \$160, [advmachinery.com](http://advmachinery.com)

### VERITAS #5 1/4W

The most expensive and best-quality plane in the test unsurprisingly rated highest with our testers, who raved about its out-of-the-box readiness, easy adjustments, and smooth passes. Experienced plane users were particularly impressed with the Norris-style adjuster that allows the frog to shift easily without removing the blade. Its shorter length threw some, however: "The top-heavy design and shorter sole made it feel tippy and unstable at times, especially during skew angle planing," said tool pro Michael Springer.

**Get It:** \$242, [leevalley.com](http://leevalley.com)

### STANLEY 14" BAILEY

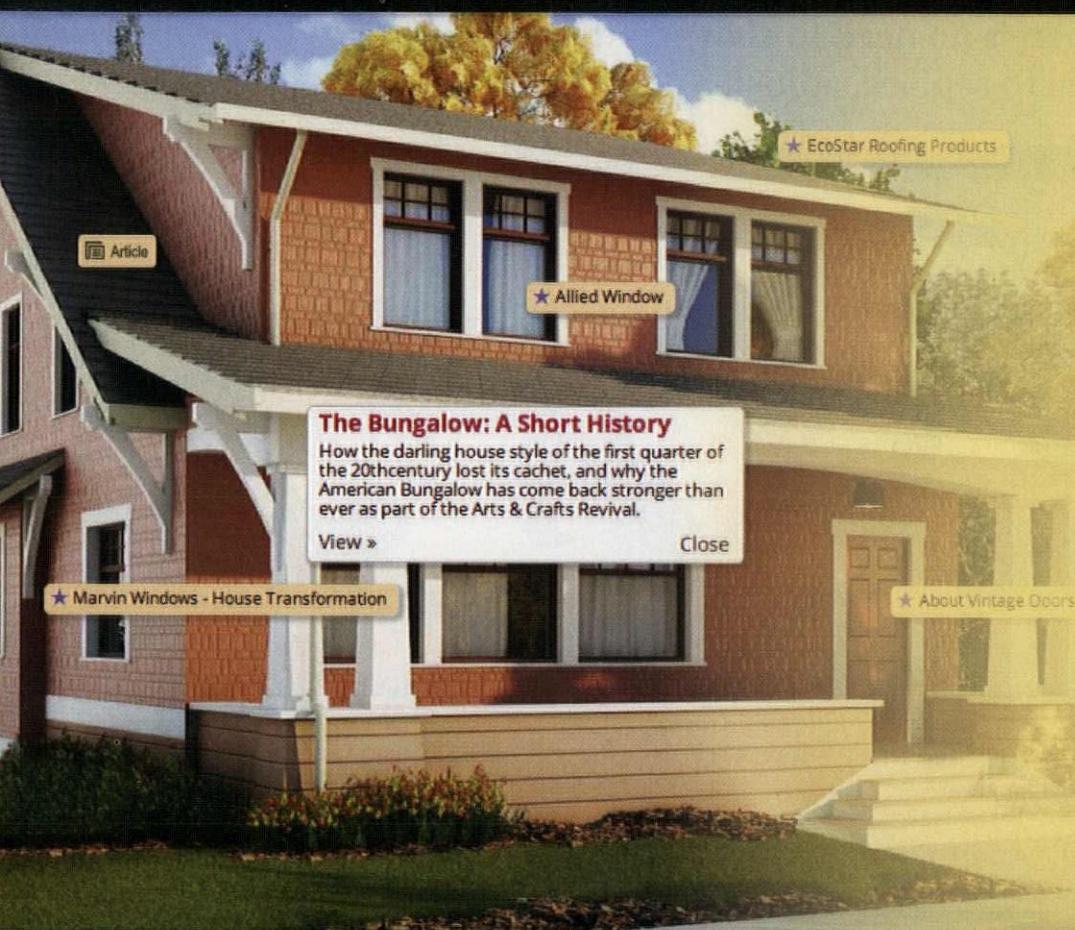
In production for more than 100 years, the familiarity of Stanley's design was a comfort for some, and after several initial adjustments, the plane delivered smooth, consistent cuts. Budget-minded updates (plastic handles, a thinner iron) drew a few grumbles, but for casual users not looking for a major investment, "This can be a serviceable plane with work on the sole and the blade," said Tschoepe, who recommended that serious woodworkers check out Stanley's Sweetheart line.

**Get It:** \$62, [stanleytools.com](http://stanleytools.com)



Our new website is an education

# Concept Additions



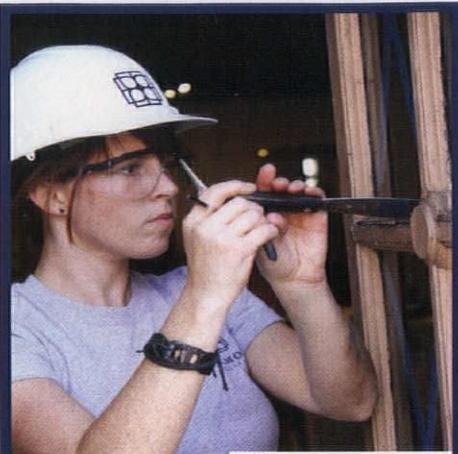
*This dynamic, interactive site offers users:*

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- » PHOTO-REALISTIC ROOM VIEWS
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- » INFORMATIVE VIDEOS
- » BONUS SLIDESHOWS
- » SPECIFIC PRODUCTS
- » RESOURCES & LINKS

In conjunction with the 40th anniversary of *Old House Journal*, we've launched a virtual design site: OHJ Concept Additions. The editors have partnered with respected architects to showcase additions to basic house forms, their styles running from Federal to bungalow.

**OHJADDITIONS.COM**

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QUICK MAKEOVERS

# Give Your Kitchen Vintage Appeal

Three period-minded projects will take your space from lackluster to luminous.



## Change out knobs

The knobs on your kitchen cabinets may not seem to add much to the room's overall appearance, but you'd be surprised how much of a boost your kitchen can get when you install different ones. Choose knobs that complement the age and architecture of your house, and work with existing finishes and knob holes. Whatever your style—whether you have a true Colonial, Victorian, Art Deco, you name it—you can find knobs to match (and accentuate!) virtually any architecture. (Remember that not all knobs use the same size screws; you may need to slightly enlarge the holes.)

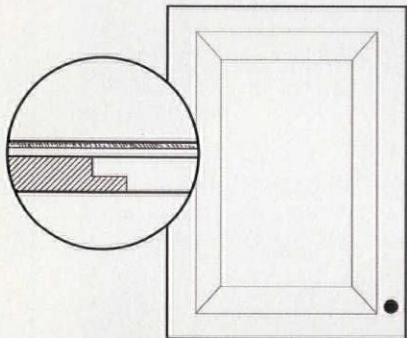


KNOBS IN A RANGE OF STYLES FROM VAN DYKE'S (TOP) AND HISTORIC HOUSEPARTS



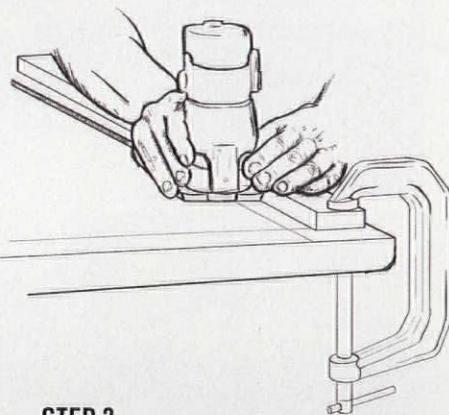
## Add some glass

Glass-fronted cabinets often appeared in old butler's pantries, where they displayed contents for easy retrieval. Adding glass to doors made with panel-and-frame construction is a straightforward project that can highlight collections, lighten up the room, and add a new focal point in period style.



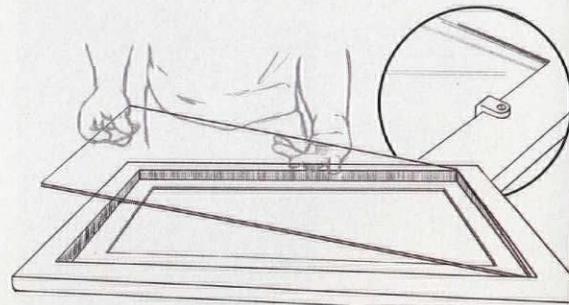
### STEP 1

Remove the cabinet door and its hardware, and lay it face down. Use a router to remove the backing that holds the door panel in place. To judge the depth of the backing material, check the ends to find the inset piece (pictured) and measure the backing's depth. Set the router to the appropriate depth ( $\frac{1}{4}$ " is a good default if you can't find the inset) and mark a rectangle  $\frac{1}{4}$ " from the inside panel edge visible on the cabinet's front.



### STEP 2

Use a guide—like wood clamped to the frame—to keep the router from wandering as you cut along your mark. For easier cuts, move the router in a clockwise direction. Practice on scrap wood first, then take your time on the cuts, matching them up in the corners. When finished, you should be able to pop the panel out. (You may need to bang on the front.) Sand any rough edges.



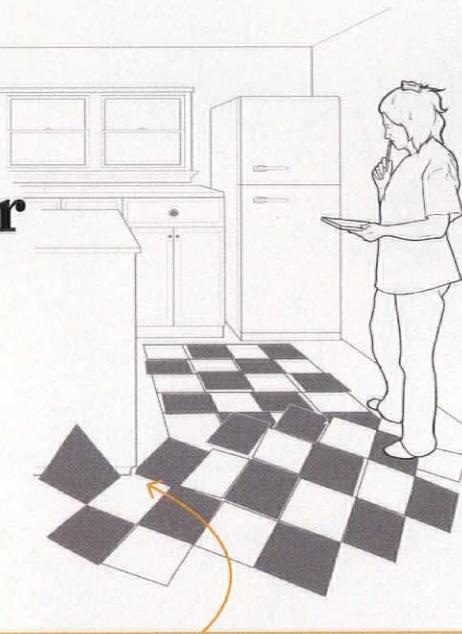
### STEP 3

The framing that held the panel in place on the door's front now forms a rabbet. Place a bead of clear silicone caulk around its edge and carefully insert the glass panel; hold it in place for about 30 seconds. When the silicone has dried (per manufacturer instructions), carefully add two glass panel retainer clips, spaced no farther than 12" apart, on each side of the pane (inset). Replace the hardware and reinstall the door.

## WEEKEND

## Install a checkerboard floor

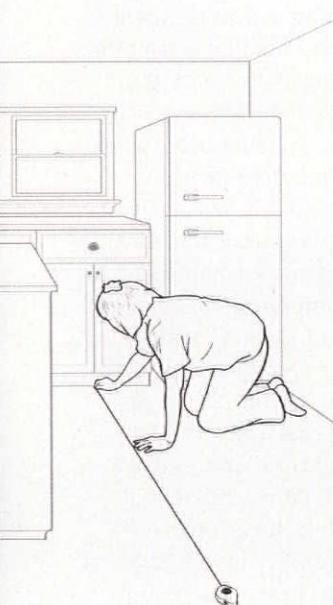
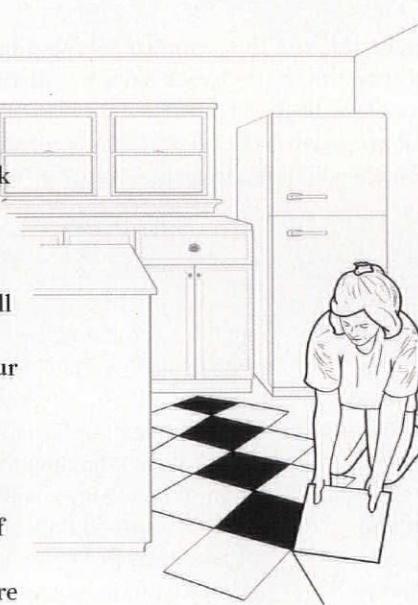
Nothing makes a kitchen feel homier than the right flooring. Linoleum, especially when laid in a checkerboard pattern, is a time-honored choice that's not only natural and renewable, but also has anti-microbial qualities thanks to one of its main components, linseed oil. Black and white is a classic color combination that will spruce up just about any kitchen, but you also can select color combinations based on the age or architectural style of your house.



For a clean finish, remove shoe moldings before you start and reinstall them when done. Learn how at [oldhouseonline.com/remove-molding](http://oldhouseonline.com/remove-molding).

**Step 1**

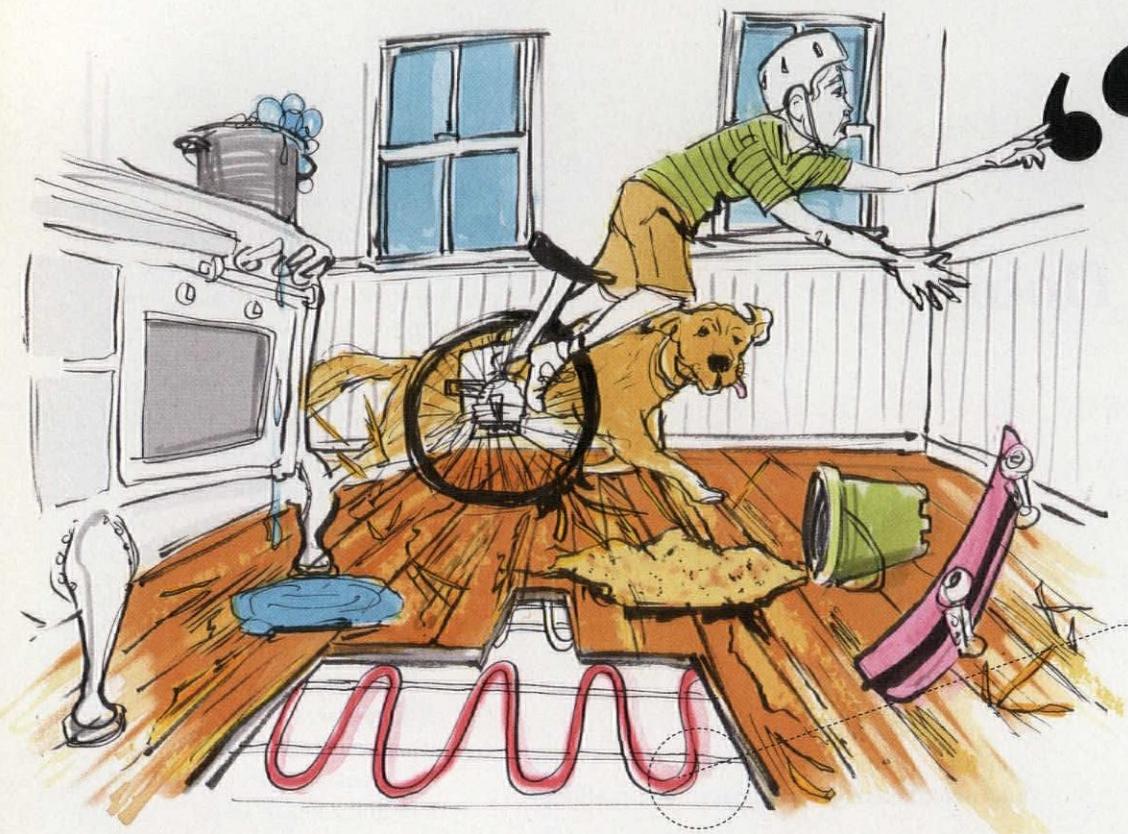
Once you've selected your design approach, it's time to mark your starting point. Measure to find the center of the room, then use a level and a carpenter's chalk line to mark it; you'll follow this mark to align your pattern. Double-check that your tiles will fit across the room from this start line with only small pieces remaining at the walls; if the walls bisect large pieces of tile on just one side of the room, adjust the starting point until the edging pieces are about even on both sides.

**Step 2****Step 3**

For a diagonal pattern, align the tiles' corners with the start line. Apply linoleum adhesive, per the manufacturer's instructions, over a small area—aim to cover an area of at least two, but no more than four, tiles. Start near the wall, being careful to align the corners of the first tile with your mark, and slowly and methodically work your way out to the sides, and then across the room. Once you've fitted in all of the full-size tiles, cut the edge and corner pieces using a sharp utility knife.

*More Online*

See a gallery of checkerboard floors from old-house kitchens at [oldhouseonline.com](http://oldhouseonline.com).



Even in the kitchen, I thought, this one-time summer cottage must have had fir to match all the orangey beadboard. In the decade since installation of the floor, board edges have broken away; not just the finish but also the softwood is gone over large expanses. Splinters necessitated pajama-clad visits to the emergency room (one time, a surgeon was called). My kitchen floor is a tragedy. —*Patricia Poore*

## THE FIX

Bless me, readers, for I have sinned: Even those of us who should know better can make big, expensive mistakes! I'll tell you what I would have done differently, to help you avoid the same fate. (Fixing it is, alas, not wholly possible.)

I would have been flexible about precedent. Yes, these houses had fir floors, but there was a bigger picture here. Spending a bit more for American cherry, say, or going with an engineered hardwood, would have been smarter, and I still could have had red floors.

I should have had my contractor inspect the lumber on arrival; he would have rejected the shipment, as the reclaimed boards were poorly remilled with sloppy tongues and grooves. (The

supplier's reputation was not known to me—dumb decision!) Also, during cross-country shipment, the moisture content went above recommended levels. The flooring was seven weeks late and holding up the job, so I gave the go-ahead to lay it without acclimating the lumber on site—dumb again!

I would have used a penetrating finish, perhaps with multiple varnish topcoats. Polyurethane did not bond well, given the soft wood and the abuse this floor got.

And regardless of what my kids said about me, I would have banned the following: outside shoes, skateboards, dog chasing, mopping up spills with wet mops, and (sadly) bare feet.

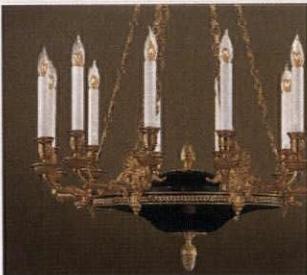
I wanted a fir floor . . . in a beach house, with radiant heat, two boys, and a dog. ’’

### DID THE RADIANT DO IT?

Gasping at my ruined floor, a know-it-all or two proclaimed my mistake was laying wood over radiant heat. The warm underlayment may have contributed to gaps opening between boards due to expansion/contraction and subsequent shrinkage. But that wasn't the worst culprit. Consider that I put remilled fir flooring from the same supplier over radiant heat on the third floor, too—installed after it had acclimated, and away from skateboards and sand and kitchen spills. A decade later, it's still beautiful.

Radiant system manufacturers recommend floors of hardwood, tile, stone, or resilient materials like linoleum and cork. Some advise using a floating engineered floor (which has a real wood surface) rather than traditional hardwood in areas with high humidity or extreme seasonal changes. It's not a good idea to use thick padding and carpeting over radiant heat, and some installers warn against using pine, maple, and fir.

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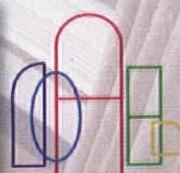
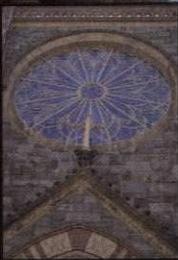
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## Restore SALVAGE IT



## VINTAGE CABINET KNOB HOOKS

 Shopping for vintage hardware can be an exercise in frustration. How many times have you happened upon a beautiful antique cabinet knob, only to realize that it's not the right size or color, or the store doesn't have enough in stock for your entire project? If you've amassed a collection of orphaned knobs, put them to good use by reusing them as hooks for the bathroom, mudroom, or entryway.

### THE COST

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\$2  
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TOTAL: AROUND \$35

## STEALS & DEALS

### how to make it

#### 1. GATHER YOUR MATERIALS

Start by choosing a backing for the hooks. We used a salvaged drawer front, but you might also consider a cabinet door, a length of thick molding or trim, or just a nice piece of reclaimed wood. (Make sure your knob screws are appropriately sized for the depth of the backing material—you may have to get longer or shorter ones so the knobs will sit flush.) Once you have your backing material, you'll be able to determine how many knobs will fit. What you plan to hang will dictate how far apart the knobs need to be—for coats or bath towels, plan on 8" to 9" between each knob; if you're hanging purses, scarves, or jewelry, you can put them closer together (around 3" to 4").

#### 2. PAINT THE BACKING

If the backing already looks the way you want it to (say, if you're using natural reclaimed wood), you can skip this step. Otherwise, apply two to three coats of your chosen paint and let it dry thoroughly. We used milk paint to get a time-worn look. If the surface has been previously finished, you'll need to sand it with coarse sandpaper first so the paint will adhere. (Use caution when sanding old paint; find out more at epa.gov/lead.)

#### 3. MARK AND DRILL HOLES

Measure the length and width of your backing piece to determine the center. If you're using an odd number of knobs, mark the location of the first knob at the center, then measure out from there to mark the placement of the other knobs. If you're using an even number of knobs, divide your knob spacing measurement in half, then measure this distance from each side of the center point. (For instance, if you're spacing knobs 8" apart, measure to 4" on each side of the center.) Mark the placement of the first two knobs, then measure out from there for the remaining ones.

#### 4. ATTACH THE HARDWARE

Using a  $\frac{3}{16}$ " bit (the standard size for cabinet hardware), drill holes through the backing material at your markings. Finish by tightly screwing the knobs into the holes. Depending on your backing material, you may need to countersink the screws so the piece will sit flush when you hang it on the wall.

### More Online

See in-process photos from this project at [oldhouseonline.com](http://oldhouseonline.com).



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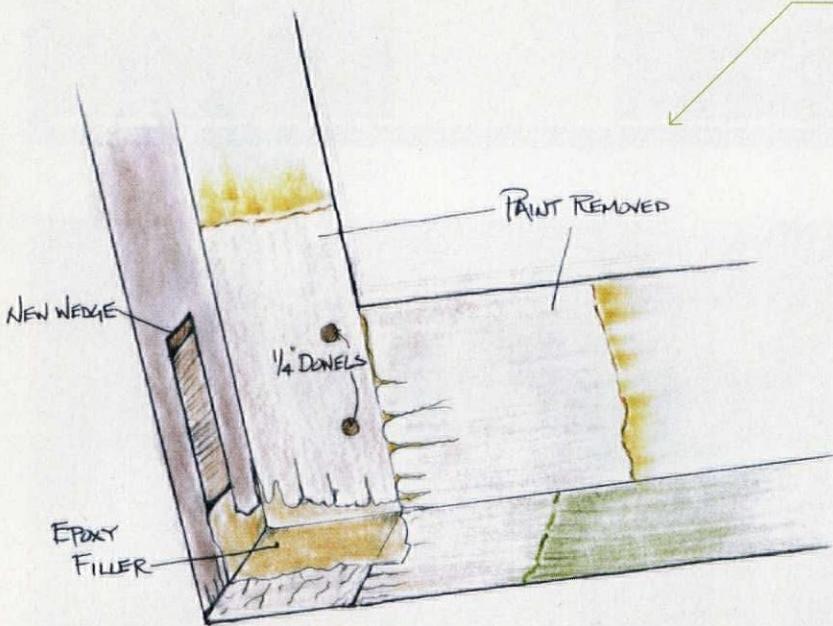
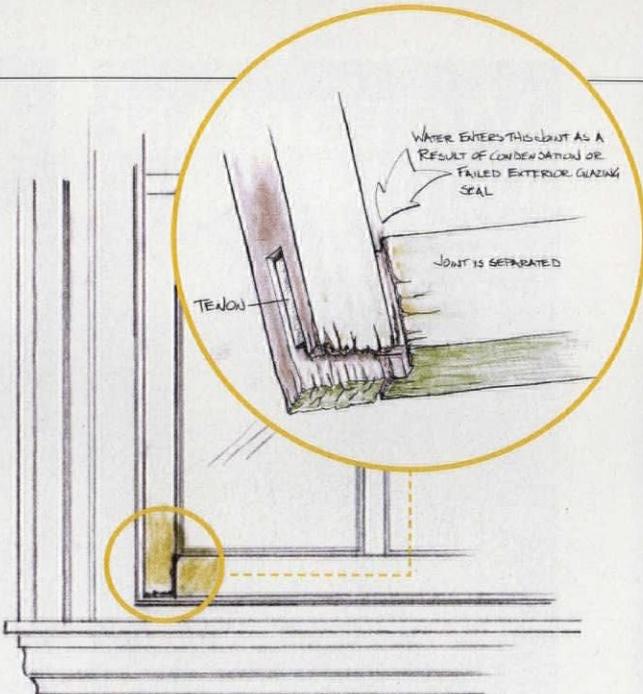


Restore

DO THIS, NOT THAT

# Rotted Window Joints

When the joint between the stile and rail of the lower window sash has deteriorated, it's usually because water has soaked into the seam between these pieces of wood over a prolonged period of time. Once waterlogged, the joint becomes fertile ground for fungi. To fix it, you'll need to resolve the cause of the problem—whether poorly fitted storms, bad design, or failed exterior glazing compound (putty)—and then re-secure the joint. **By Ray Tschoepe**



## RIGHT WAY

### USE AN EPOXY FILLER

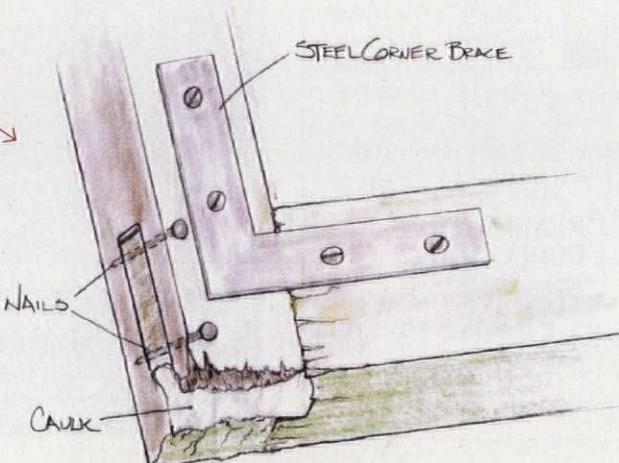
Secure the joint by removing any loose bits of friable wood and painting all of the deteriorated elements with an epoxy consolidant before applying a two-part epoxy filler. The key to an excellent repair is to isolate the tenon and shoulders of the rail from the surrounding wood during this process. Smearing a lot of adhesive over the joint will "fix" the problem, but will also make it impossible to ever repair again. Instead, disassemble the window to repair it, and reassemble it when done. Slide plastic wrap around the tenon (which will help keep epoxy from sticking to the inside of the mortise), then carefully consolidate all damaged wood. The plastic can be left in place; just trim it off when everything has cured. Re-secure the tenon by drilling and inserting one or two dowels. To cap off the repair, replace the wedge—the small piece inserted above and below the tenon in the void at the top of the mortise. Prime with an alkyd primer, and finish with two coats of paint.

## WRONG WAY

### NAIL OR BRACE IT TOGETHER

Avoid the temptation to jam the joint together, fill voids with blobs of caulk or nail hole filler, and secure the whole thing with nails and/or a metal corner brace.

Larger than recommended quantities of caulk and one-part wood filler usually shrink and break down, particularly on the underside of the sash where water is likely to collect. This fix will just allow the deterioration to continue while the nails and screws begin to rust, adding to the problems.



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Have a Question?

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**“ I live in a 1920s house with a round tower, which was listed as a Norman Cottage by the real-estate agent. Is this related to the Tudor Revival houses that are more common in my neighborhood? ”**

—Peggy Miller, Toledo, Ohio



**Patricia Poore** is  
Editor Emeritus of  
*Old House Journal*.

This cozy, picturesque type comes from the post-Victorian period of Romantic Revival houses (Tudor, Cotswold Cottage, Mediterranean, etc.). Instantly identifiable by its round tower with a cone-shaped roof, it's the most provincial or vernacular of several French styles ca. 1915–1945. (More formal styles include Chateauesque and French Renaissance Villa.) Norman style characteristics were modeled vaguely after the farmhouses of Normandy.

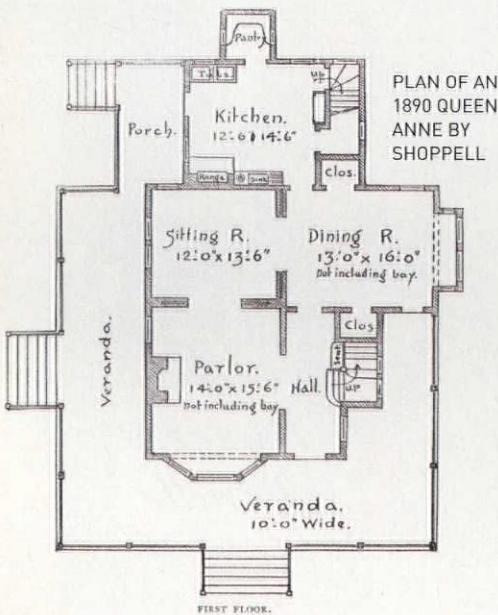
The Norman Cottage seems to have been more popular in pattern books than in real life; French styles in general were not common in most of the U.S. Like Tudors, Norman Cottages were built in the new streetcar suburbs of the early 20th century, especially during the building boom between the two wars.

The tower is usually at the center of the façade and creates a storybook entrance. These houses might be clad in brick, stone, or stucco. Most had steeply pitched roofs, usually hipped. You'll find European dormers and bays; multi-light windows (including diamond-pane casements); wrought-iron railings; and heavy, medieval-style doors.

A NORMAN COTTAGE



Look for these houses in the older suburban neighborhoods near major cities, especially New York, Philadelphia, and Chicago. The Piedmont neighborhood of Oakland, California, has a cache of French Revival houses, as does the neighborhood along Vista Avenue in Portland, Oregon.



**“ In an issue of OHJ, we saw an 1890 house by mail-order architect Robert W. Shoppell. Its plan is similar to our National Register-listed 1891 house. Records were lost in a fire, and the architect is unknown. Can you help us find a link? ”**

—Mike Schram and Barbara Greising, Durham, North Carolina

I remember Shoppell from articles I wrote about mail-order houses in the 1980s, and wondered if I still could lay my hands on a Shoppell plan book. Aha! Dover Publications reprinted *Turn-of-the-Century Houses, Cottages and Villas* in 1984—and you can still get it through Amazon. Taken directly from Shoppell's catalogs, it shows floor plans and

line drawings of 118 houses ca. 1880–1900. If your Register documents are no help and records have burned, this may be the only way to satisfy your curiosity. In the house, inspect beams in the attic and basement for Shoppell stamps, and look for labels or marks on the back of such millwork as mantels and moldings.

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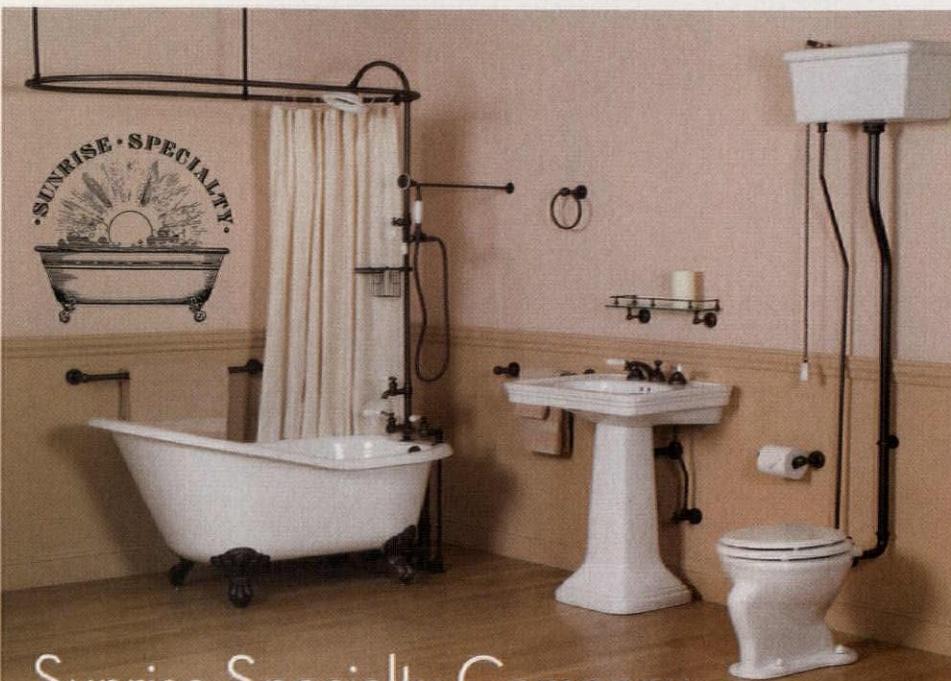
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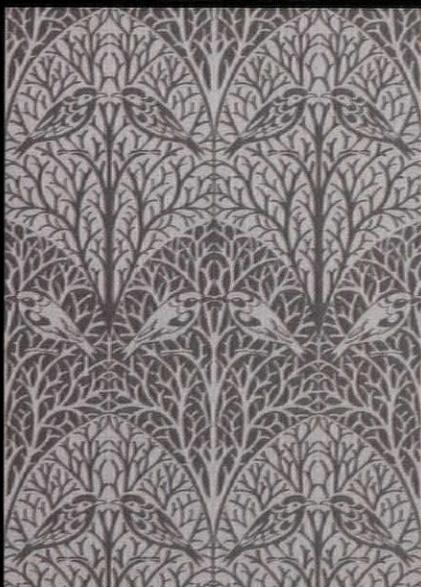
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**ADD AN ANTIQUE**

A Victorian settee with its original green upholstery lends a bit of history and contributes to the hotel mood. A mosaic-tile floor (with a subtle Celtic design) adds to the commercial look.



# What if

you had a big, livable basement and lots of family and friends? Entertainment room, right? How about designing a new bathroom based on Edwardian-era hotel baths you remembered from Ireland?

"It was all concrete and air ducts when we started," says designer Carisa Mahnken. "I was just being cheeky, making it look like a public bathroom. The family entertains a lot, and I thought urinals would make the guys laugh."

The inspiring new bathroom—though large and elegantly appointed—is full of cues to borrow for more modest rooms: the use of commercial fixtures, salvaged woodwork, leaded glass, dramatic lighting, and lots of gleaming tile.

Carisa's New Jersey clients wanted to create a family space that didn't feel like a basement. The sociable couple wanted a fun space, which could be used for gatherings intimate and large, and very different from rooms in the main house. The Irish pub inspiration came from the homeowners. There's also a large 1890s pub bar in the main room on this level.

The first job was to work around the usual basement hurdles: lally columns and support beams, HVAC ducts, gas lines and mechanical equipment. "Working around obstacles created some of the best features," Carisa says. For example, a low ceiling inspired the arched niche above the console sink. (The space now has specialty insulation, mechanical ventilation and humidity control, and soundproofing that keep it from feeling like a basement.)



## LEADED GLASS

Beautiful salvaged doors were refitted as closet doors, and the rest of the millwork in quarter-sawn oak was distressed and stained to give it a matching patina.

### CEILING SOLUTION

The double sink fits into an arched niche—a clever way of dealing with a low ceiling in this corner of the basement.



## CONSOLE SINKS

Console sinks have exposed plumbing and porcelain or metal legs, lending an old-fashioned or commercial look. Generally they offer more surface than pedestal sinks, and often incorporate a towel bar.

**1** Modern double basins in a porcelain console sink with classical style, 47" wide and \$795, from Sunrise Specialty: [sunrisespecialty.com](http://sunrisespecialty.com)



**2** American Standard's 27" Retrospect sink top on a console table lists for about \$300 (sink) + \$745 (legs in polished chrome): [american-standard-us.com](http://american-standard-us.com)



**3** A classic washstand with a wall-hung marble sink (about \$5,000) and two legs from Urban Archaeology (direct order or through showrooms in New York, Boston, and Chicago): [urbanarchaeology.com](http://urbanarchaeology.com)

**4** The Whittington wall-mount sink with a scrolled iron base and Carrara marble top and vessel, 35 $\frac{3}{4}$ " wide, about \$800, through Signature Hardware: [signaturehardware.com](http://signaturehardware.com)





GENTLEMEN

LADIES

**STALL DOORS**

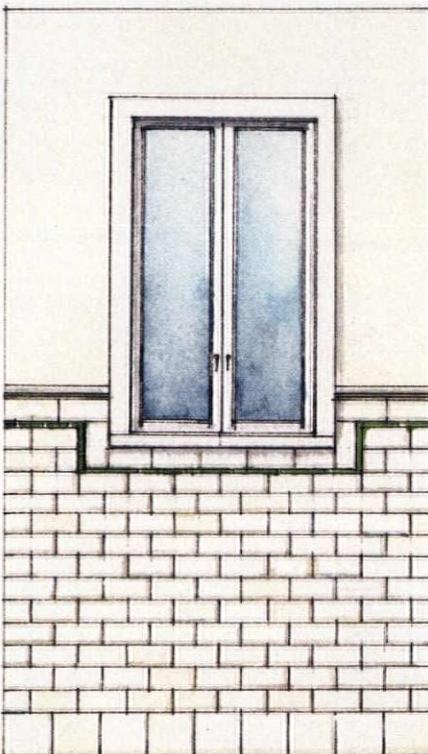
Double-acting spring hinges (also known as saloon door hinges) are still available in different sizes and finishes. These have ball tips.

# DESIGN IDEAS



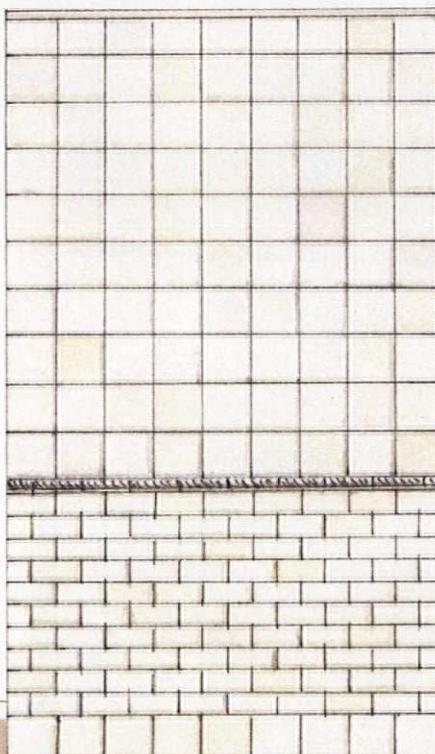
## PATTERNS FOR SUBWAY TILE

**WAINSCOT & WINDOW** Over 6x6 curved base tiles, a wainscot of 3x6 subway tiles with staggered joints is finished with a "pinstripe" of liner tile following the outline of the casement window. The top is a simple bullnose.

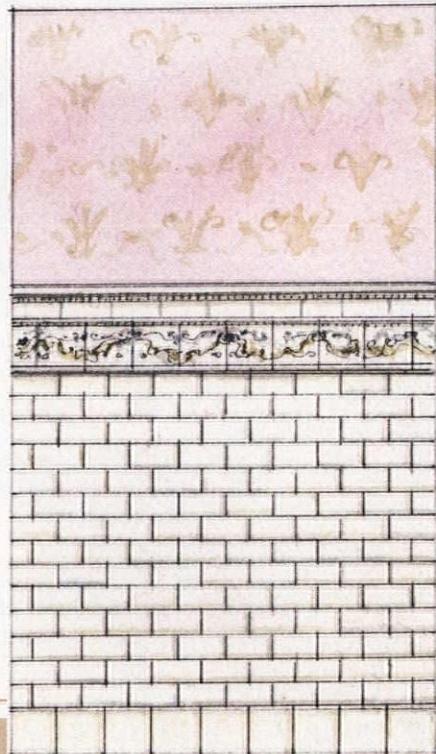


ILLUSTRATIONS BY ROB LEANNA

**TILE OVER TILE** Great for a shower stall or bathtub enclosure, a 36"-high subway tile wainscot is finished with a chair-rail-height border of projecting rope tile and 6x6 tiles to the crown molding or ceiling (with grout lines not staggered).



**TILE FRIEZE** In a more decorative treatment, projecting baseboard tiles are topped with a high subway-tile wainscot that runs into a frieze of embossed and painted tiles, with multiple liner and border tiles.



The homeowners wanted hotel-like elegance, not kitsch. So Carisa went to her well-developed network of salvage dealers. "Salvage introduces the unexpected," she says. "One find can inspire the rest of the room."

With white subway tile, exposed plumbing, and a long marble washstand that was inspired by one in an old London hotel, the bathroom has a commercial feeling. It was designed around salvage finds that include an entry door, leaded-glass closet doors, and a transom window. Carisa reports that the "his and hers" swinging stall doors came from a turn-of-the-century school in Atlantic City. New oak trim was carefully distressed and finished to match the salvaged wood. The wall paint is Great Barrington Green and the ceiling Wilmington Tan, both from Benjamin Moore. The mosaic floor and wall borders, all custom work, have a Celtic

motif. In most of the room, wall tile is capped with a substantial wood rail or shelf. Near the urinals, it's topped with an easy-to-clean tile bullnose. Though the wainscot is just plain 3x6 white subway tile, these two different top treatments lend sophistication to the elegantly simple design.

**OPPOSITE:** THE SWINGING STALL DOORS CAME FROM A CA. 1905 JUNIOR HIGH SCHOOL IN ATLANTIC CITY. OTHER DOORS AND THE TRANSOM WINDOW ARE ALSO ARCHITECTURAL SALVAGE.

## RESOURCES

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# WHITE TILE DESIGN EXTRAVAGANZA

White subway tile is a versatile basic for 19th- and 20th-century bathrooms. It has been used in high-style urban houses as well as cottages. The look varies depending on the height of the wainscot, width and color of grout lines, decorative treatments (such as liner tiles, borders, and decos), and what other materials accompany it.

- 1 A gorgeous interpretation of a late Victorian bathroom, this one features a mosaic tile border around a field of hexagon tiles on the floor, and a 4'-tall wainscot topped with blue wave-pattern relief tiles. The sink is antique. The paper is "Japanese Carp," in ivory on indigo (burrows.com).



PHOTOS BY BOB SHIMER (TOP); WILLIAM WRIGHT, KAREN MELVIN, CAROLYN BATES (BOTTOM, FROM LEFT)



- 2 A near-original bath in a 1908 Tudor has curved base tiles under a subway-tile wainscot topped by blue relief liner tiles. A vase inspired the cobalt and silver painting by artist Mary Fields.



- 3 The elegance of this bathroom designed by architect David Heide comes from the marble sink on silver-plated legs, and a subway-tile wainscot with veined marble cap and base. The window is original.



- 4 Subway tile is used only in the wet area here—on shower walls and as the tub enclosure. It mates with a white-painted beadboard wainscot used for the rest of the room.



Design

VINTAGE VISION

# American Home Building / 1912

Early Stickley furniture blends with copper-colored accents in a rustic Arts & Crafts dining room.



## CHAIR

Gustav Stickley's earliest dining chairs had rush, not leather, seats, but his aesthetic was already evident in the chair's uncomplicated lines. \$2,400, voorheescraftsman.com



## TABLE

A ca. 1902 design, antique Stickley five-leg dining tables typically sell for between \$2,000 and \$3,000 at auction houses like the Treadway Gallery. treadwaygallery.com



## WALLS

Skeleton wainscoting was common in bungalow dining rooms, with the area between boards painted a contrasting color or covered with burlap, Lincrusta, or Anaglypta.

## More Online

Tour more Arts & Crafts houses at [oldhouseonline.com/arts-and-crafts](http://oldhouseonline.com/arts-and-crafts).

## LIGHT

A mica drum chandelier provides a soft counterpoint to heavy quarter-sawn oak, and will cast a warm glow over the table. \$1,334, stevenhandelmanstudios.com

## RUG

A rug with a basic geometric border adds color without overpowering the rustic simplicity of the room. \$3,200, tigerrug.net



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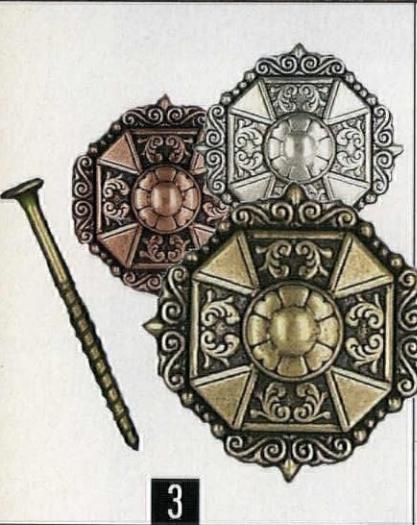
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- New York Times

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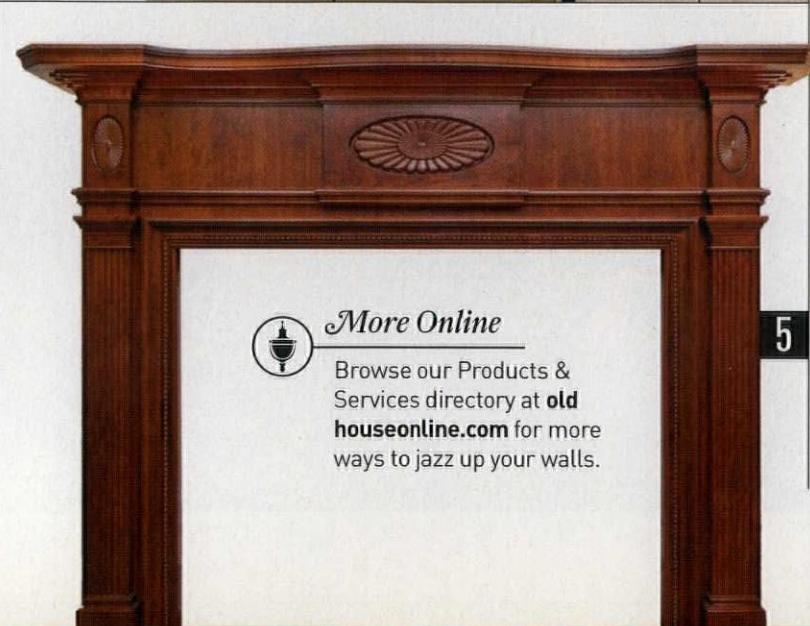
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3



2



5



4

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By Mary Ellen Polson

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## 4. COVER UP

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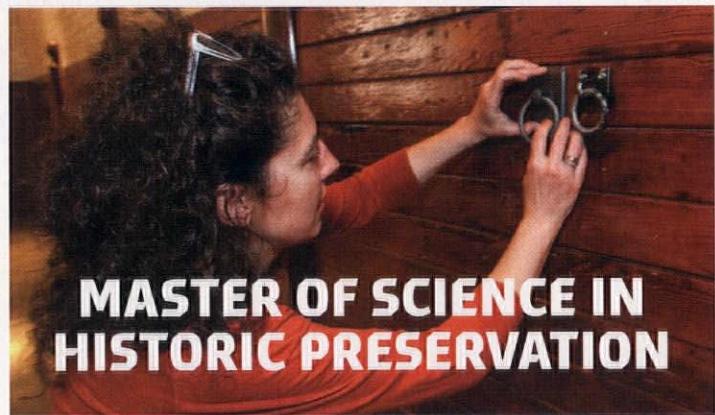
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— Cindy Larkin Kazee



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**SUTTON, MASSACHUSETTS** - An extraordinary opportunity. This historic building and outbuildings are currently being used both as a comfortable, updated residence and offices. Located with frontage on Rt.146 (30,000 trips per day) and Armsby Road, the property could be used entirely for business/ retail/office use in combination as residence/business use. Large parking lot with additional area for expansion. In very good condition; a mix of preserved antique elements and contemporary updates. Zoned Highway Business. Abutting the entryway to Pleasant Valley PGA Golf Course. \$879,900. Petraglia Real Estate. 508-476-7745. [www.petragliarealestate.com](http://www.petragliarealestate.com)



**DUNSTABLE, MASSACHUSETTS** - Calmore, built circa 1812 - a magnificent Country Estate lovingly restored to elegance and splendor. The main house includes a total of twenty one rooms, with finely proportioned entertaining spaces and quiet private retreats within. There are seven bedrooms, four with en-suite baths, plus a first level inlaw apartment with separate egress. The spacious country kitchen was recently installed and features a fireplace and large eating area. Large barn with six garages, also a finished heated carriage house currently used as an antique shop and Hartley greenhouse. Dunstable is just 39 miles to Boston. \$1,599,000. Petraglia Real Estate. 508-476-7745. [www.petragliarealestate.com](http://www.petragliarealestate.com)

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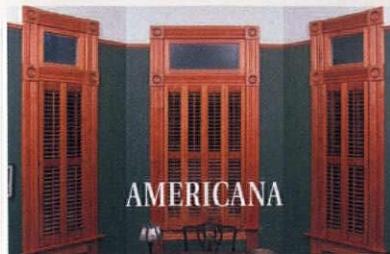
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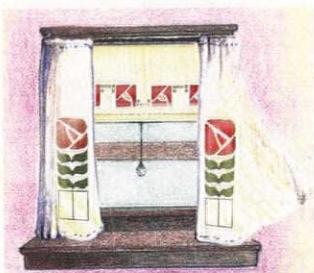
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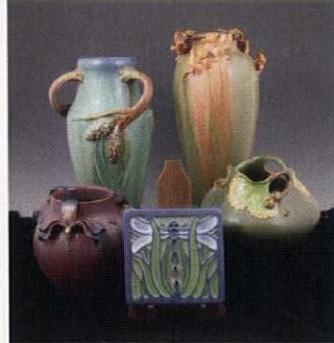


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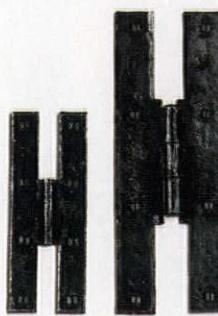


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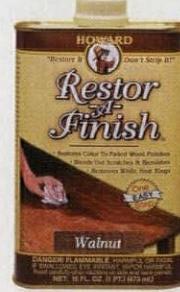


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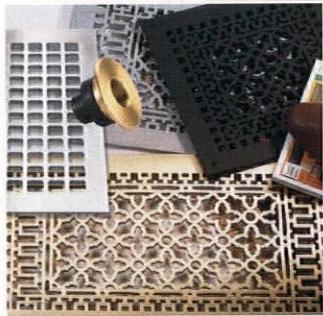
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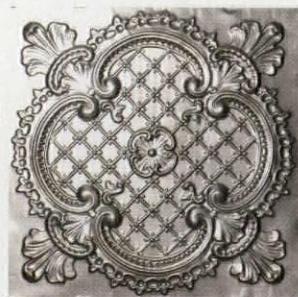


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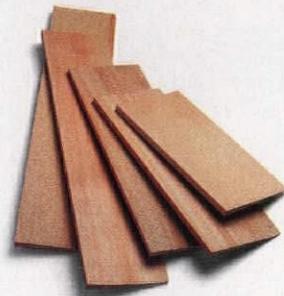
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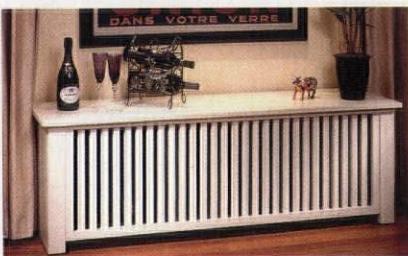
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